

KUNKEL'S

MUSICAL REVIEW.

MAY, 1881.

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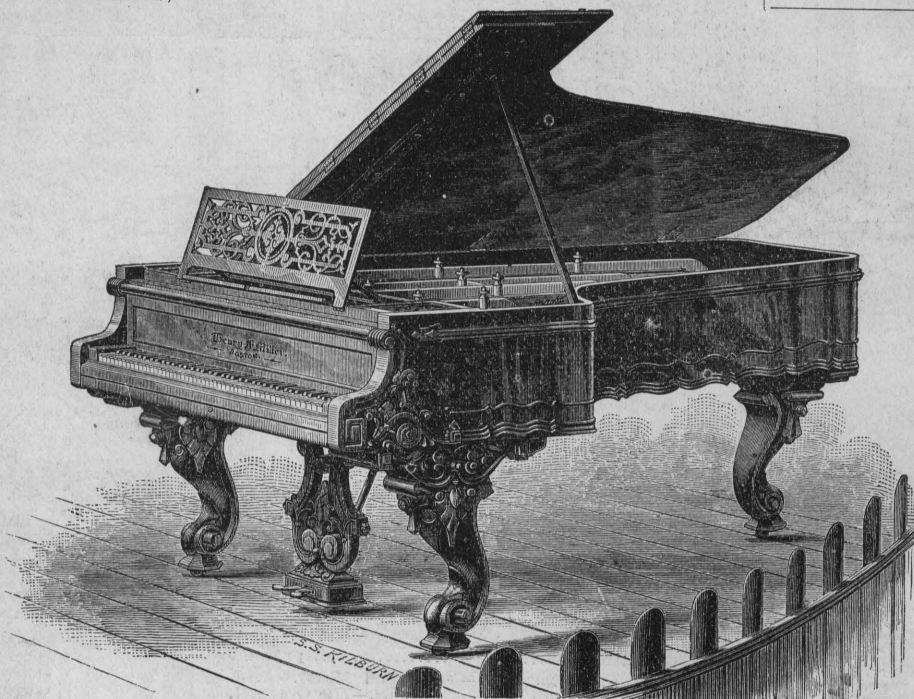
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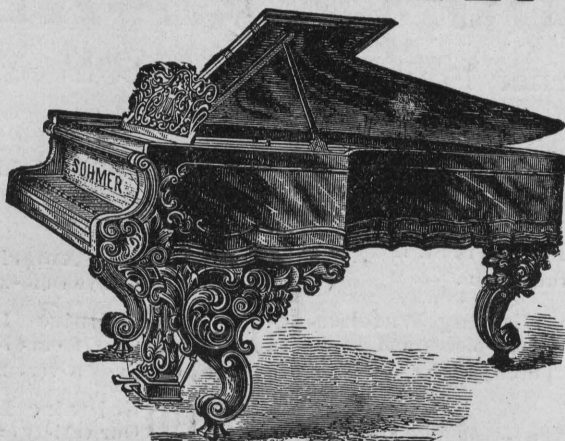
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
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VOL. III.

MAY, 1881.

No. 9.

FISHING.

One morning, when spring was in her teens—
A morn to a poet's wishing,
All tinted in delicate pinks and greens—
Miss Bessie and I went fishing;

I, in my rough and easy clothes,
With my face at the sunshine's mercy:
She, with her hat tipped down to her nose,
And her nose tipped—vice versa;

I, with my rod, my reel and my hooks,
And a hamper for lunching recesses;
She, with the bait of her comely looks,
And the seine of her golden tresses.

So we sat down on the sunny dike,
Where the white pond-lilies teeter,
And I went to fishing, like quaint old Ike,
And she like Simon Peter.

All the noon I lay in the light of her eyes,
And dreamily watched and waited;
But the fish were cunning and would not rise,
And the baiter alone was baited.

And, when the time for departure came,
The bag was flat as a flounder;
But Bessie had neatly hooked her game—
A hundred-and-eighty pounder.

COMICAL CHORDS.

HEAVY musical performances usually draw light houses.

MANY a writer of note languishes in prison. Put another man's name on the note, you see.

IS remarkable how physicians love music. One hardly ever comes without bringing a vial in. Vials are the cymbals of their profession.

SHE.—“How do you like my new belt?” It was of shining yellow metal. He.—“Well, I approve of a little music at an evening party, but isn't a brass *band* rather too loud?”

SAH, SAH!” said a colored waiter in a New York hotel to Theodore Thomas not long since, as he saw him lay in the victuals with his knife. “Please, sah, doan' cut dat ar hole any biggah or dey'll be nuffin' let' fo' de oder gemmen.”

A PAPER thus describes a talkative female: “I know a lady who talks so incessantly that she won't give an echo fair play. She has such an everlasting rotation of tongue that an echo must wait until she dies before it can catch her last words.”

A ST. LOUIS physician of note, who in his younger days was a teacher of notes, hangs a red lantern from his buggy at night because, as he says, “You see, in that way they avoid me, because they think I am a wreck or a heap of rubbish.” Fact!

MISS CARY tells a correspondent that in Pittsburg the secretary of a cremation society came to her and wanted her to sing for the benefit of its “furnace fund,” and actually had the impudence to offer as an inducement to give her free cremation whenever she should need it!

“WHAT, NEVER?” Never make fun of a poor singer. He may have fallen on the ice when young, and cracked his voice.—*Philadelphia Chronicle*. Which would make it a fall-setter voice, of course.—*Record*. But it ought to have made it a (n)ice voice in the lower register.

GEORGE SELWYN once affirmed in company that no woman ever wrote a letter without a postscript. “My next letter shall refute you,” said Lady G—. Selwyn soon after received a letter from her ladyship, where, after her signature stood: “P. S.—Who was right; you or I?”

A BRIGHT little boy who had been engaged in combat with another boy, was reproved by his aunt, who told him he ought always to wait until the other boy pitched into him. “Well,” exclaimed the little hero, “but if I wait for the other boy to begin, I'm afraid there won't be any fight.”

ONE day Spohr, who was on intimate terms with Beethoven, met the great master, after several days having passed without seeing him, when he asked if he had been indisposed. “No, no,” said Beethoven, “I was not ill, but my *boots* were, and as I have only a single pair, I had to remain indoor until they got well.”

“PA,” said little Toozer to Senior Alley, “is the opera ‘Fatinitza’ about cannibals? and do they really boil Fatinitza while they dance a war-dance around her?” “Why, no, my child. What put such an idea into your head?” “Why, Junior said so. He said some great What-you-call Him buys Fatinitza, and makes a great pet of her, and then gets her ‘Fat-an’ eats her.” The silence that then settled over the family was something appalling.

A GOOD STORY is related of T. P. Ryder, the pianist, which illustrates his readiness in repartee. On one occasion he was enthusiastically applauding the sentiments advanced by a speaker at a political meeting, when a man sitting just behind him, and whose sympathies were not in accord with the speaker, accosted Ryder with the remark—

“What do you know about politics? There is just one thing you do know, and that is an organ!”

T. P.'s quick reply was, “Well, I advise you to learn the organ, and then there'll be just one thing *you* know.”

It is needless to say that all the audience in that vicinity tittered an audible titter.

AN apothecary once read that stammerers are never troubled while singing, and sought to impress this on his apprentice who was badly afflicted with that weakness. One day the young man rushed up from the cellar with wild gestures,—“Mmm-m-mm — — th-th-th—” “Sing it!” shouted the apothecary, whereupon the stammerer warbled out to the tune of Weber's “A wreath of flowers we twine for thee”—

“The alcohol is all ablaze
And help must soon be run for,
Unless an engine on it plays
I think the house is done for.”

Further vocal selections were not necessary.—*Score*.

At a recent performance in Chicago, by “Her Majesty's Opera Company,” a dignified old gentleman, (a stranger in the city), in full dress (his swallow-tail coat being of blue, with brass buttons), walked leisurely down to a front seat, after the performance had begun, ceremoniously escorted by an usher. His entrance created quite a sensation. The opera was “Linda.” When the curtain fell upon the second act, the old gentleman was the most demonstrative of auditors. He rose from his seat as Mme. Gerster. Miss Cary and Galassi came before the curtain, and throwing a small bouquet at the feet of Gerster, said in a loud voice: “Madame, receive this tribute in the name of the American people!” There was much excitement, amid which the distinguished stranger retired from the theatre. It was afterwards found that the admirer of Gerster was Mr. Siegrist, the ticket-speculator, who travels with the company!

SAYS the genial humorist, Mark Twain, “Some German words are so long that they have a perspective. Observe these examples. *Freundschaftsbeziehungen*. *Dilettantenaufringlichkeiten*. *Stadtverordnetenversammlungen*. These things are not words; they are alphabetical processions. And they are not rare; one can open a German newspaper anytime and see them marching majestically across the page—and, if he has any imagination he can see the banners and hear the music too. They impart a magic thrill to the meekest subject. I take a great interest in these curiosities. Whenever I come across a good one, I stuff it and put it in my museum. In this way I have made quite a valuable selection. When I get duplicates, I exchange with other collectors, and thus increase the variety of my stock. Here are some specimens which I lately bought at an auction sale of the effects of a bankrupt *bric-a-brac* hunter—*Generalstaatsvertordnetenversammlungen*. *Alterthumswissenschaften*. *Kinderbewahrungsanstalten*. *Unabhaengigkeitserklaerungen*. *Weiderherstellungsbestrebungen*. *Waffenstillstandsunterhandlungen*. Of course, when one of these grand mountain ranges goes stretching the printed page, it adorns and ennobles that literary landscape, but at the same time it is a great distress to the new student, for it blocks up his way; he can not crawl under it, or climb over it, or tunnel through it. So he resorts to the dictionary for help; but there is no help there. The dictionary must draw the line somewhere, so it leaves this sort of words out.”

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - EDITOR.

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"OH that mine enemy would write a book!" Some men can satisfy their enemies by much less than a book. Of such is Thomas, whose article on "Musical Possibilities of America," in one of the leading monthlies, has shown rare and wonderful ability to talk "bosh" upon a subject which he should but does not understand. And he is the profound man and able teacher whose presence was supposed to be absolutely necessary to the success of the Cincinnati College of Music! Bah!

In answer to several inquiries, we are happy to say that, as we write, over two hundred pages of Goldbeck's Harmony are in type, and the publishers confidently believe that the book will be ready for delivery at the time announced. We once more call attention to the specimen pages in this number, and to the advertisement on page 420, and remind those of our readers who have not already availed themselves of the extremely liberal offer of the publishers, that said offer will positively be withdrawn at the time advertised.

THE April number of L. C. Elson's paper, *The Score*, of Boston, says:

"Mr. I. D. Foulon, editor of KUNKEL'S MUSICAL REVIEW, is professor of medical jurisprudence and toxicology of the Homeopathic College of St. Louis. If his lectures are as bright as his paper, we envy his students."

We can not let our feeling of modesty stand in the way of publicly acknowledging our appreciation of a compliment of our work on the REVIEW, from the pen of Boston's leading musical critic. We have tried to make a readable paper, and are pleased to know that, in the estimation of one so competent to judge, we have not altogether failed.

The *Musical Critic and Trade Review* replies to our short article condemning its course in slandering Kranich & Bach, an honorable firm of piano manufacturers, simply because they had refused to advertise in its columns, not by disproving nor even denying the charge we made, but (tremendous argument!) by calling us names and saying that our Mr. Charles

Kunkel had (two years ago) lost his pocket-book in New York. Well, so he did, and it was afterwards found, still containing over five hundred dollars' worth of drafts and checks from the leading houses in the music line in New York City, but minus the cash that had been with the drafts, within a few feet of the place where it had been carelessly laid. Had the *Musical Critic* man been about the place between the time when it was lost and that when it was found, it might clear a mystery. Nonsense aside, it is not at all likely that if he continues in his present path he will ever have a pocket-book to lose. But as Mr. Welles is now under indictment in the State of New York for libelling C. Kurtzman, and may shortly be put "where the dogs won't bite him," we will not further strike him while he is down.

The *Musical People* replying to the statement made in our last issue, that it had, to use its own elegant language, "stolen" two full-page illustrations from the *American Art Journal* without giving it due credit, says:

"Irenæus Foulon, A. M., LL. B., etc., of St. Louis, says that the *Musical People* has 'stolen' illustrations from the *American Art Journal*. This is a serious charge, and we call the attention of Mr. Thoms, the editor of the *Journal*, to it. Perhaps he hadn't missed his valuable property."

Mr. Thoms being thus called upon makes the following statement concerning the point in issue in the *Art Journal* of April 16:

"Mr. Benham called upon us a month or two ago to borrow some of our illustrations. Desirous of aiding a youthful contemporary, we loaned him numerous page and half-page cuts, stipulating that the line, "by courtesy of the *American Art Journal*," should be printed under each when published in the *Musical People*. By its own neglect of this courtesy, in both its February and March numbers, the *Musical People* exposed itself to the above criticism from its monthly contemporary, *Kunkel's Review*."

Musical People ought to have known that we never shoot unless our gun is shotted and our powder dry.

Musical People also tries to make it appear that we did borrow from its columns by publishing two small paragraphs of perhaps five lines each, which it calls its own because it published them before we did. As one of the paragraphs was published in *Music*, an English periodical, now deceased, before the *Musical People* was born, and the other was clipped from some other paper (*The Score* we think) the value of its refutation is apparent.

Musical People and *The Musical Critic*, two papers which we have had to chastise, seem to have simultaneously discovered that our name, Foulon, can readily be changed into Fool-on. Of course when two great men have called us Fool-on we are squelched forever and all our arguments and facts go for naught. Crushed under the weight of their witticisms, stupefied by a bad cold in the head, and by a night of sleeplessness, we felt some two or three days since that we were approaching the degree of smartness (?) which would enable us to do about as well as our friends in the pun line. It took us forty-five seconds

by the watch to perpetrate the following brilliant witticism (?) on our own name:

"Why is the editorial chair of KUNKEL'S MUSICAL REVIEW like a dunce-block?"

"Because it has a Fool-on!"

We waive our rights to the above gem under the copyright law, and will even allow our disgruntled friends to claim it as original without protest. But Fool or no fool, we can assure all blackmailers and falsifiers, whatever their names, that we shall, in the future as in the past, lash them whenever we think it necessary.

Musical People winds up its attack (?) by giving up the fight and serving notice upon us that it will henceforth let us alone. This is a wise move, and just now we do not think there is enough left of the enemy to make it worth our while for us to pursue. Good-bye Benny, and hereafter *try* to be decent!

WAGNER SNUBBED.

The Parisians, on the last birthday of their poet, Victor Hugo, gave, in his honor, a fête, which was attended by hundreds of thousands of people. The idea struck Wolzogen, the editor of Wagner's paper, as a good one, and (perhaps at the request of the modest *Meister*) he proceeded to organize a similar fête in honor of the greatest poet and musician of modern days(?), Richard Wagner. The fête is to take place in a hall which is to be decorated with the coats of arms of all the cities where Wagner's operas have been played—Paris among others. Edouard Schuré, an Alsatian poet and a partisan of Wagner's æsthetic theories, was written to by Wolzogen and requested to send for the Wagnerian celebration a copy of the coat of arms of the city of Paris. The request elicited a reply, dated Paris, March 23, from which we make the following extract:

"Do you remember an operetta entitled '*Eine Capitulution*'? It is by Richard Wagner. Do you recollect that, that pamphlet is directed against the city of Paris? Do you know that it is known in France, and that Europe has sat in judgment upon it? It may be you have forgotten it; it may be that the master may wish to be oblivious of it, but it is none the less true that Richard Wagner chose to place it at the head of the last volume of his published works, and that he can no more do away with it than we can erase it from our memories.

"Such being the case, you will understand the kind of thoughts which your proposition arouses within my mind. We, Frenchmen and Parisians, can easily admire Wagner's works and defend his æsthetic principles; for my part, in doing so, I have lacked neither courage nor sincerity. I am convinced that a day will come when Paris (which is a generous city) will do homage to the genius of the artist, while forgetting the insults of the man. But we will never consent to send the coat of arms of our city to him who has publicly and gratuitously insulted it—in the day of defeat."

The scheme of Wolzogen and Wagner to organize a festival in the latter's honor, is another proof (not at all needed, however,) that they have taken in good earnest the words of Goethe: "*Nur die Lumpen sind bescheiden*," and do not propose that any exhibition of *Bescheidenheit* shall cause them to be taken for *Lumpen*. It evidently did not occur to them that any

one's self-respect could stand in the way of their self-worship; but the musical world, whatever they may think of Wagner's theories, will be agreed that Schuré did just right in giving to Wagner and his obsequious attendant, VON Wolzogen, a deserved snub.

The "Musical World" on the Mapleson Suit.

Dumas, in one of his novels—or at least, in one of the novels which bear his name—starts his hero on a journey from Chicago, where he embarks on the Mississippi and sails down the river to San Francisco on the Gulf of California. This astounding fact would probably not astonish the *Musical World*, of London, which reprints from the well-informed (?) *St. James Gazette* an account of the "trial" of the case of Pearce vs. Mapleson *et al.* The following extract from the account of the "trial" will raise many a laugh on this side of the Atlantic, but not at the expense of the St. Louis court:

"The proceedings seem to have been conducted in a most free-and-easy manner; and nothing could have been more obliging than the conduct of the judge—who, for instance, allowed Mr. Mapleson to cease giving evidence that he might go out and get some breakfast; and who, when a *prima donna*, appreciating her own importance, declined to come to the court, went with his attendants and with the various persons engaged in the case to take the lady's testimony in her own room. When Mme. Gerster was called, "a small man with black side-whiskers jumped from a chair," says one reporter, "and exclaimed to Mr. Mapleson: 'Ze madame is in ze room, and ze gentlemen must go to ze room, not madame to ze gentlemen.'" The court, we are told, "winked at this exhibition of operative cheek." It then "wrapped its ermine securely around its person, and commanded the attorneys, interpreters, and reporters to follow." On her room being invaded by the members of the tribunal, with the officials and others attached to it, Mme. Gerster showed herself "much amused at the whole proceeding;" and when the attorney for the plaintiff put to her the pertinent question "whether she had been a *prima donna* ever since her *debut* upon the stage," she could no longer restrain herself; she laughed outright, "and so heartily, that the little man turned very red in the face, and cut the deposition cruelly short." An inspection was then made of a child's photograph, which was recognized as the portrait of "the Gerster baby." No questions, however, were put to Mme. Gerster in reference to the infant.

Less exacting than the *prima donna*, the principal tenor, Signor Campanini, made no objection to entering the court; and we are informed that, "on being introduced, he shook hands with all present, and sat down, fondling all the while a small English pug, which seems quite a favorite with the opera company." Signor Campanini gave a short sketch of his life, and an impartial account of his accomplishments as a singer. His evidence, however, was frequently interrupted by another tenor, Signor Ravelli, who, it is recorded, "seemed to take especial delight in contradicting his rival." It is interesting to know that, when Signor Campanini goes to the opera as one of the audience, he prefers to occupy a seat as far as possible from the stage. Persons, he added, taking front seats run the risk of being entertained "like this," and he here gave what the reporter calls "a stirring description of an orchestra in full blast, with the brass instruments predominating."

The paper from which we clip the above is dated April 2, and the case is docketed for trial in the St. Louis Circuit Court on May 6, which makes the statements of our London friends still more remarkable.

The simple fact is that the depositions of the members of the troupe, who were expected to be beyond the jurisdiction of the court at the time of the trial of the case, were, under the statute, taken before a notary to be read in evidence on the trial, should there be one (a thing we greatly doubt), and, as usual in such cases, the attorneys and the notary, through courtesy, consulted as far as possible the convenience of the witnesses called.

If the editors of the *Musical World* and the *St. James Gazette* should not be deterred from visiting St. Louis by the fear of being scalped by Indians in its principal thoroughfares, and, when here, should wish to see what a well-kept jail this little village of 350,000 inhabitants really has, they need only walk into any of our court-rooms and give the court "a stirring description of an orchestra in full blast, with the brass instruments predominating."

HOW AUTHORS COMPOSE.

Godwin wrote "Caleb Williams" backward, beginning on principle with the last chapter and working up to the first. It is curious to note how many poets have clothed their thoughts first in prose. This, Donatus tells us, was Virgil's custom. The original form which the "Æneid" took was a prose narrative. This narrative was then gradually versified, the poet writing at first fluently, and then laboriously polishing his lines till he had brought them as near perfection as he could. Thus Goldsmith worked at "The Traveller" and "The Deserted Village." Thus Johnson composed "Irene," Butler "Hudibras," Boileau his "Satires," Racine and Ben Jonson their dramas, and Pope the "Essay on Man." When Balzac was engaged on his novels, he sent off the skeleton of the story to the printers, with huge interstices for the introduction of conversations, descriptions and the like, and on receiving the printed sketch, shut himself up in his room, drank nothing but water, ate nothing but fruit and bread, till he had completed the work by filling up the blank spaces. Southey usually employed himself in passing three, or even four works through the press at the same time, giving each its allotted space in the twenty-four hours. Richardson produced his romances by painfully working out different portions at different times, sometimes while engaged in his shop, sometimes while sitting surrounded by his friends in his snug parlor at Hampstead.

Pope always carried a note-book with him, and never hesitated to jot down anything which struck him in conversation. A great deal of his "Homer" was executed in bed on odd scraps of paper, and many of his beautiful couplets were rounded off while taking the air in his bath-chair or driving in his little chariot.

Prideaux's great work was written to while away the time while the author was recovering from the effects of an agonizing operation. Shelley composed the "Revolt of Islam" while lying in a boat on the Thames at Marlow; Keats, his "Ode to a Nightingale" in a lane at Hampstead. Almost all Wordsworth's poetry was meditated in the open air and committed to paper on his return home. Burns composed his magnificent lyric, "Scots wha' he wi' Wallace Bled," while galloping on horseback over a wild moor in Scotland, and "Tam O'Shanter" in the woods overhanging the Doon. Washington Irving's favorite studio was a stile in some pleasant meadow, where, with his portfolio on his knees, he used to mould his graceful periods. The greater part of Arnold's "Roman History" was written in his drawing-room, with his children playing about him, and lively conversation, in which he frequently joined, going on round the table on which his manuscript rested. Priestly and Beddoes were fond of writing under similar circumstances. What would to nine men out of ten be an intolerable distraction was to them a gentle and welcome stimulus. Johnson's "Vanity of Human Wishes" was composed as he trudged backward and forward from Hampstead, and Tom Paine usually clothed his thoughts in expression while walking rapidly in the streets. Hooker often meditated the "Ecclesiastical Polity" when rocking the cradle of his child, and Spinoza his "Tractatus" while grinding glasses. Robert Stephens thought out many of his works on horseback. Some of Fielding's comedies were scrawled in taverns. Descartes, Bérri, the Italian poet, and Boyse, the author of the once celebrated "Deity," usually wrote while lying in bed. Byron tells us that he composed the greater part of "Lara" at the toilet table, and the prologue on the opening of Drury Lane Theatre in a stage-coach. Moore's splendid Eastern romance, "Lalla Rookh," was written in a cottage blocked up by snow, with an English winter howling round. Tasso admitted some of his loveliest sonnets on the walls of the cell in which he was confined as a lunatic, and Christopher Smart his "Song to the Deity," one of the best sacred lyrics we have, in a madhouse.

Burns tells us that he dreamed one of his poems—it may be found in his works—and that he wrote it down just as he dreamed it. Voltaire informed his friend Wagniere that the whole of his second canto of the "Henriade" was composed by him in his sleep. Coleridge always said that he dreamed "Kubla Kahn," and Campbell that he was indebted to the same source for the best line in "Lochiel's Warning."

MAJOR AND MINOR.

BOITO is writing a biography of Verdi.

VERDI is hurrying the work on his new opera, "Othello," along.

AN UGLY girl always wears a big hat to the theatre, and theatres are full of big hats.

AUDRAN. The composer of "Olivette" and "La Mascotte," Edmond Audran, is at work on a new opera, "Gillette de Narbonne."

MARIE ROZE has been photographed in one hundred and fifty-eight different positions. The only person who can bear her for variety of attitudes is a boy told to sit still on a chair at a funeral.

THE Howard Association of New Orleans addressed Mme. Marie Roze a letter of thanks, for giving concerts at Saratoga for the benefit of the yellow fever sufferers, during the prevalence of the scourge.

PATTI.—Adelina likes to play billiards. Not long ago, Vignaudeau came to give her a private exhibition. "Can you not teach me to play as you do?" she asked. "Yes, if you will teach me to sing like you." Had her there.

LISZT changes his residence three times every year. From Rome he goes to Weimar, from Weimar to Pesth, and at Pesth he is usually occupied in bringing out some of his works. He hates the sea, and it is said that he even objects to going over the suspension bridge at Florence.

PEDALS for the piano-forte were invented and patented by John Broadwood in 1783. Before that time, hand-stops had been applied; but the invention now perfected was his work. In 1787, Watton, an Englishman, patented a soft pedal with shifting hammers; and in 1789 Stein, of Augsburg, patented a soft pedal with shifting action.

PAGANINI.—Of Paganini, Liszt said: "No one who has not heard him can form the least idea of his playing. The fourth-string performances, the tunes in harmonics, and the arpeggios used as he used them, were then all new to the public and the players too; they sat staring at him open-mouthed. Every one can play his music now, but the same impression can never again be made."

M. VON DERVIES, a Russian whose revenues are as inexhaustible as those of the personages described in the *Thousand and One Nights*, is the proprietor of the chateau of Valrose at Nice, France, a residence which cost him \$800,000. He keeps there an orchestra of fifty musicians, to whom he pays \$40,000 a year. Besides, there are heard at his chateau, from time to time, all the great singers, who, it is needless to say, do not open their mouths for nothing.

WHAT the people need and want—and being buyers, they have a right to choose—is music that wholly, directly and *at once* appeals to their better heart feelings, with vitality in every note. The more of the wonderful resources of science and intellect amalgamated with it, the better; but when these qualities load it unduly, so as to obscure sentiment, the music power is proportionally lessened, and if wholly intellectual—however gigantic—all interest in it ceases, except to the performers.—*W. H. Neave.*

"By long experience," says Sims Reeves, "I find it much better to do without them entirely. A glycerine lozenge is preferable; on very rare occasions a small quantity of claret and water may be necessary; but all alcoholic stimulants are detrimental. I formerly, and for many years, used beef tea, but that was too heavy. If one could limit one's self to a teaspoonful at a time, the latter might be the best; but a large draught clogs the throat, and produces more saliva than is necessary, and induces the desire to swallow often."

THE orchestra for the New York May Festival, as now made up by Dr. Damrosch, will number 241 musicians, distributed as follows: Forty first violins, including Arnold, Bial, Hamm, Brandt, and Matzka; forty second violins; twenty-eight violas; twenty-six violoncellos, including Bergner, Werner, and Muller; twenty-six double basses; six flutes and piccolos, including Weiner and Kietzel; four oboes and two English horns, four clarinets, eight bassoons, twelve horns, sixteen trumpets, fourteen trombones, ten tympani, two harps, big drum and cymbals. The following are the concert masters: First violins—Arnold, R. Bial, Brandt, Hamm, Matzka and Mosenthal. Second violins—F. Lendner, Grupe, Rhaesa, and Burck, of Cincinnati. Violas—Schwartz and Baetens, of Cincinnati. Violoncellos—Bergner and W. Muller. Double basses—Pfeiffenschneider and Uthoff.

A. J. GOODRICH.

THE readers of the REVIEW, who have already made the acquaintance of the subject of our sketch through his contributions to its columns, will surely feel grateful to us for presenting to them, in this issue, the "counterfeit presentment" of one whom, doubtless, they already number among their friends.

Mr. A. J. Goodrich was born at Chilo, Ohio, May 8, 1847. His father—an American of Scottish descent, was a man of sterling worth and sound sense, and his mother (who died in Mr. Goodrich's infancy) was a lady well known as a valued contributor to the literary periodicals of the South.

Mr. Goodrich is not a "pupil of Liszt," nor does he flourish as his credentials the parchment certificate of any European conservatory. He is essentially an American musician, and almost entirely a self-taught one, since his only instruction in music was derived from his father and an elder brother, who were his teachers for perhaps eighteen months. Under such circumstances, one endowed with less energy would have risen to no higher eminence than that of the ordinary music-teacher; but to Mr. Goodrich obstacles were but invitations to a conflict in which he delighted, and which he never abandoned until victory had folded its wings upon his banners. Compelled to study and think for himself, he necessarily and almost unconsciously cultivated a habit of independent thought, which has since caused more than one of the disciples of this or that "authority" to consider him an iconoclast. This much is certainly true: although he has a keen appreciation of the excellence of the work of the "old masters," there is about him little of the hero-worshipper. Unawed by the label which compositions may bear, he has obeyed the Scriptural injunction to

"Prove all things; hold fast to that which is good." The thoroughness of his study of musical science in its many branches has been proven by his work both as teacher and author. As a teacher, he has at different times been connected with leading conservatories of music, East, South and West, such as the "National," the "Grand," and the "New York," of New York City; the "Martha Washington College," of Virginia, the Fort Wayne Conservatory and the "Beethoven Conservatory," of St. Louis.

As an author, Mr. Goodrich is known by his "Piano-forte Manual without Technical Exercises," wherein he has arranged a plan of study in which there is nothing technical that is not acquired by means of something musical, and which has met with a cordial reception from the more enlightened portion of the musical profession; a pamphlet, "How to Sing," "The Art of Song," and "Music as a Language," his latest published work, which was recently

favorably noticed in our columns; also a comprehensive treatise upon musical composition, which he began in 1855. All of these works are characterized by originality and independence of thought, terseness and clearness of expression and logical arrangement of their subject matter—qualities which fit them excellently for text-books upon the subjects of which they treat.

As we write, we have before us a biographical sketch of Mr. Goodrich from an Eastern source, which says of him: "He was the first to reject thorough-base figures, the first to dispute the peculiarities of keys," the first to suggest the want of a third pedal for the piano, the first to discard mechanical exercises in piano-playing, the first to name and classify the various kinds of songs, and the first to require all the fingers to be raised in connection with the third finger of each hand on the piano-forte."

Mr. Goodrich has composed eight fugues, a sonata, several trios, for strings, a hymn for solo, chorus and orchestra, an overture, many songs and various miscellaneous compositions. It may not be amiss, in this connection, to state that Mr. Goodrich's efforts are ably seconded by those of his amiable wife, herself a finished vocalist and remarkable interpreter of classical songs.

CHOPIN AND HIS FRIENDS.

"It was not without conquering some slightly misanthropic repugnance that one could go through the task of persuading Chopin to open his door and his piano for the admission of those whose loyal and respectful esteem sustained them in a persistent request. More than one of us yet left is able to recall a *soirée* improvised in spite of his refusals when he was living somewhat the life of a recluse in the *Chaussée d'Antin*, Paris.

"His rooms, invaded by surprise, were only lighted by the candles on his Pleyel piano. To this instrument he was particularly attached for its silvery sonority, as well as for its easy touch, which enabled him to get from it sounds that might have belonged to one of those harmonicons found in Germany, whose old masters constructed them so ingeniously, wedding the water to the crystal.

"Recesses left in obscurity seemed to have removed all limits from this room, giving it a background of space and darkness. In the *clair-obscur* might be recognized a piece of furniture with its white covering, a form undefined, like a spectre coming to listen to the accents which had evoked it. The light concentrated around the piano fell upon the floor, gliding beneath it like an out-spread wave, blending with the uncertain gleams from the hearth, whence sprang up from time to time orange-tinted flowers, short and compact, curious gnomes drawn



forward by notes in their own language. A single portrait, that of a pianist, a sympathetic and admiring friend seemed the invited and constant auditor of that ebb and flow of music tones which groaned, complained, murmured, and died away along the instrument, near to which the picture was hung. The surface of the plate-glass mirror gave back that fine oval and those silky curls which so many pencils have copied, and which the engraver has reproduced for all the admirers of an elegant pen.

"Assembled around that piano were grouped many heads of brilliant renown. Heine, mournfullest of humorists, listening intently to stories that Chopin was telling of the mysterious land which his ethereal fancy ever haunted, and whose delicious landscapes he had studied. Chopin and Heine understood each other; a half note or a half word was enough; and the musician would respond by surprising recitals to the questions whispered him by the poet touching those unknown regions, even concerning 'that smiling nymph' of whom he asked, 'whether she was still wont to drape herself in veil of silver over her yellow tresses with the alluring coquettishness of olden time,' or, in the course of his witty jests, he would perhaps seek to know 'whether the ancient sea-god with long white beard still pursued the mischief-loving naiad with absurd love.'

"Well acquainted with all the glorious personages of the far-away fairy-land, he asked 'if the roses still burned with as fierce a flame? If the trees sang harmoniously by the light of the moon? Chopin made answer, and both, after a long and friendly interchange on the charm of those celestial regions, became sadly silent, touched by the *mal du pays* which affected Heine, as he compared himself to that Hollander captain of the phantom ship, eternally tossed with his crew on the cold sea waves, sighing vainly for the spiceries of the jasmine and tulip, the meerscham pipes and rare porcelain of dear far-off Holland. 'Oh! Amsterdam, Amsterdam! when shall we behold Amsterdam?' was all their cry while the tempest whistled in the rigging, and buffeted them to and fro.

"'I comprehend,' exclaims Heine, 'I comprehend the fury with which that wretched captain one day must have burst forth: 'Oh, if ever I get back to Amsterdam, I would rather be a post on the street corner than quit it again.' Poor Vanderdecken!'

"Heine knew full well all that the miserable mariner had suffered and gone through; all the trials of his terrible and endless voyage on that ocean whose grip was set fast in the very timbers of his indestructible vessel, whose anchor lay fixed in the bottom, held by a cable he could never find, so as to cut it. In this mood Heine would recount the sorrow, the hope, the despair, the torture, the abandonment of the crew on board that most unhappy ship; for, had he not, too, stood on its accursed deck, led on by the hand of some seducing sea-maiden, who, in the hours when the guest in her coral and mother-of-pearl palace, broke out more passionately, more bitterly, more caustically than was ever his wont, would, to appease his spleen, present to him between the banquets some spectacle worthy of the lover who could dream more prodigies than even her wondrous kingdom could show forth?"—Abbé Liszt in *Le Figaro*.

A HORN SOLO—A glass of grog in bed.

ALBERT WEBER, JR., is to be married on the 7th of June, to Miss Merrie N. Clowe, an accomplished lady, daughter of Dr. Clowes. It is said his *fiancée* thinks him a square, upright, and grand fellow.

ONE of the handsomest of publications is the *Illustrated Scientific News*, published by Munn & Co., New York. Every number contains thirty-two pages, full of engravings of novelties in science and the useful arts. Ornamental wood work, pottery, vases and objects of modern and ancient art are finely shown.

In addition to all this it contains many valuable recipes for artisans and housekeepers. Subscription price \$1.50 a year.

Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

MUSIC IN ST. LOUIS.

Whether it be due to the Lenten season, to the city election, or to the apathy of our musicians, we can not tell, but the past month has been an almost complete blank in musical matters. A few "literary and musical" entertainments given by lodges of different orders, in which music played second fiddle, and sometimes a bad second, and two or three "pupils' concerts," are the extent of the local musical endeavors, for the "Cinderella" played by children, under the direction of Mrs. Agnes Benton, is hardly a local enterprise, if we could call it a musical one, since the lady hails from Boston. The children sing—they look pretty, and the mammas and papas are pleased—the mammas especially.

Conover Bros. and Bollman & Sons are to give a musical soirée to-morrow night, 26th, at their rooms, 206 North Fifth Street. The programme is an interesting one, but we are compelled, by its date, to defer all accounts of the concert until our next issue.

The Princeton College Glee Club sang college songs and some operatic selections at the Pickwick, on the 20th instant, much to the delight of the numerous college men present.

The St. Louis Choral Society has adopted our advice, and will repeat its concert of last month, including the "Dettingen Te Deum" in the Second Presbyterian Church to-morrow night (April 26th), too late, we regret, for notice in this issue. With the additional practice the society has had, with an organ that has not a chronic cold—and may we add, with some rehearsals of the organist with the society, the society ought to be able to materially improve upon its former work.

Baltimore.

BALTIMORE, April 22, 1881.

MR. EDITOR:—Interest in musical matters is on the increase in our city. On Easter Sunday the music in nearly all our churches was elaborate, and of the highest order and fairly rendered. The enthusiasm in regard to the approaching concert of the Oratorio Society is unabated; the following notice has recently appeared in all of our papers: "Preliminary Announcement. The Baltimore Oratorio Society will give Händel's Messiah on a grander scale than ever before attempted in this city, or the entire South. A magnificent chorus of six hundred trained voices; a grand orchestra of sixty picked musicians; a superb organ expressly built for the occasion by A. Pomplitz & Co., and a quartette of the leading Oratorio singers of the entire country, consisting of Miss Annie Norton, soprano; Miss Emily Winant, alto; Mr. Theodore J. Toedt, tenor; and Mr. Franz Remmert, bass, all under the direction of Mr. Fritz Fincke. Public rehearsal, Thursday, May 12, 8 p. m.; Concert, Friday, May 13, 8 p. m., Fifth Regiment Armory, etc., etc." Every detail is being systematically attended to so that there will be no risk or possibility of accident or failure. Mr. Sutro has been so engrossed with this subject that he has hardly taken time sufficient to sell his pianos or organs, of which he has without doubt one of the finest stocks this side of New York city. Will send you a programme and invitation to the concert.

The concert of the Haydn Musical Association, Thursday evening, May 31st, under the direction of Prof. Wm. F. Thiede, was a very successful and enjoyable affair. A large and enthusiastic audience filled the Academy of Music "from pit to dome." Miss Belle Cole, of New York, the prima donna, captivated the people, making a decided hit. Miss Anna Teresa Berger, solo cornetist, astonished and delighted every one by her scientific and skillful performance. She handled the cornet like a little man. To our ear the strong blasts of some players, whom we won't name, makes cornet music sound like the tearing of a rag, but in the hands of Miss B. the instrument sounded like "music's sweetest melody." The playing of the orchestra was fine; time, tone and execution being nearly faultless.

The Rossini Musical Association advertises Händel's Oratorio of Samson, at the Academy of Music, May 3d—soloists, Miss Emma Heckle, of Cincinnati; Miss Lizzie Annandale, Baltimore; Mr. George Wernreth, of Brooklyn, N. Y.; and Mr. W. M. Byrne, Baltimore. Full orchestral accompaniment, Prof. H. W. Porter, director.

The Garland Musical Association, an amateur organization, something on the style of the Haydn, gave their fifth public concert, Thursday evening, April 21st, at the Germania Männerchor Hall, under the direction of Prof. Perry C. Orem, Jr. The performance was creditable, and gave great satisfaction to the large audience, which "ever and anon" became uproariously enthusiastic. Mrs. Daniels, of Washington City, the prima donna, looked and sang well. She received a number of encores, as did Mr. Charles, the solo clarionetist, and Mr. Perry C. Orem, Jr., solo cornetist.

Miss Jennie E. Worcester, the amiable organist of Christ P. E. church, gave her first organ recital Thursday evening, April 21, assisted by Profs. V. W. Caulfield, R. J. Winterbotham, and

Ed. G. Hurley, organists; Miss Lucie Shaw and Miss Rhett, sopranos; Messrs. L. Odendhal, basso; W. H. Emory, baritone; E. A. Greenfenor and J. Levy, violinists. Several choruses under the direction of the choir-master, Mr. W. H. Emory, were finely rendered. The programme was choice and pleasing, and, taking it all and all, it was one of the best concerts of the kind ever given in this section of the country. Several other notices of concerts are crowded out.

According to promise we commence with this letter to give a short notice of a number of our best known music teachers; mentioning them, however, without any reference to comparative rank or prominence in the profession. Prof. H. W. Porter is a Baltimorian by birth, about twenty-eight years of age, moderately good looking; faintly resembles Halevy, the distinguished musician and composer; he is a rising young man; self-made, in the truest sense of the expression; enjoys the confidence and esteem of the community; is earning a competency; is musical director of the Rossini Musical Association, a first-class organization; choir-master of Ascension P. E. church; teaches piano and other instruments, voice culture and thorough bass, and is also a kind of impressario, having "bossed" a "Pinafore" and "Pirates of Penzance" troupe; he is married and the girls might just as well let him alone. Prof. L. Odendhal is a *bona fide* Frenchman; like Professor Porter, he is young, good looking and married—married twice to American ladies, thus showing his "level headedness." When he first came to this country he engaged in the leather business, but finding music more congenial to his taste than hides, and that, financially, it would "pan out" better, he turned his attention in that direction and is now probably the most successful of all of our music teachers. He is the musical director of the Beethoven chorus class, and makes a specialty of the voice; he has more business than he can attend to and is making money "hand-over-fist." Prof. S. Steinmuller possesses all of the attributes of the two gentlemen above mentioned. He is a trunk maker by trade, but several years since adopted the profession of music like Mr. O. making the voice a specialty; has been moderately successful, and is slowly working his way up; has written several pieces of music: is vocal teacher in a young ladies' seminary in a neighboring city; baritone singer in Emmanuel P. E. church; is a prominent member of the Liederkranz society, and is well and favorably known to the Baltimore public.

This part of our letter will be continued. EVERY MONTH.

MAN, like buckwheat cakes, always feels sweetest when surrounded by 'lasses.

"I've got a bawl ticket," said neighbor John, ruefully. It turned out there was a new baby in the family.

It is said that a watch dog is not so large in the morning as at night, because he is let out at night and taken in in the morning.

A YOUNG lady was carressing a pretty spaniel and murmuring: "I do love a nice dog!" "Ah," sighed a dandy, standing near, "I would I were a dog." "Never mind," retorted the lady, "you'll grow."

MR. CARL ROSA will probably bring his English Opera Company to the United States next season. It includes several Americans, among them Misses Julia Gaylord, of Boston, and Josephine Yorke, of Cincinnati.

FRANZ RUMMEL was recently married in New York City to Miss Leila A. Morse, a daughter of the inventor of modern telegraphy. Franz is a good boy and the best wishes of the REVIEW follow him and his new-made bride across the Atlantic.

THE most eminent physicians of the day highly recommend St. Jacobs Oil as a cure for rheumatism. It can be purchased at any drug house, and the price is insignificant, when you take into consideration the wonderful cures it will produce.—*Peoria National Democrat*.

EMMA ABBOTT is kissing Castle on the Connecticut circuit.—*Philadelphia News*. On what part of the human anatomy is the "Connecticut circuit" located? If we were Castle we would prefer to have the kisses on the mouth—not on the Connecticut circuit.

AN order came to us some time ago, says F. A. North, for a copy of "My Ole Grannie's Dead." It took some tall guessing of our clerk to find out that "My Old Granite State" (a popular chorus) was wanted. Such are some of the tribulations of the music trade.

PROF. HATCH, the popular and able piano teacher of Elgin, Ill., recently gave a piano recital with his pupils at the residence of Col. Wilcox in that thriving little city. The programme was a well chosen one and received due appreciation from the select audience that heard it.

AFFECTIONATE WIFE—"August, sweetest, don't you wish your 'ity wifey had the finest head of hair in the city? Husband—"Oh, yes, of course." A. W.—"I thought so, my own precious, so instead of paying that nasty old landlord with the money you left for the rent, I bought this magnificent switch!"

LADY CUSTOMER—I want a copy of Robert talk to Jim. Clerk—We havn't such a piece, nor have I ever heard of it. Lady—Why, I heard it sung only last night, and the young lady told me its name and said it was the great piece of "Robert the Devil."

Clerk—Oh! ah! I see, you want "Robert toi que J'aime."

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For Kunkel's Musical Review.

THE ORGANIST.

BY COUNT A. DE VERVINS.

(Concluded from our last.)

"Four days later, I entered Paris behind the train of the prisoners, who were driven into the *Conciergerie* amid an immense crowd of ragged men, women and children, howling, vociferating, hideous, terrible! One must have seen that delirious populace to be able to comprehend what it can be when it scents blood. You will believe it when I tell you, that I actually felt relieved when I saw the doors of the sinister prison close upon my friends, although I foresaw that they would open again only on the day when those I loved should be taken from there to the Revolutionary Tribunal and thence to the scaffold.

After having seen the carts return empty from the *Conciergerie*, convinced that I had no further chance of seeing Blanche, I bethought myself of finding a lodging, for I was worn out with fatigue, having traveled some three hundred miles on foot, kept up only by the nervous excitement to which I was a prey. I never had been in Paris before and was, therefore, entirely unacquainted with it, but still it was easy for me to find a room, not far from the prison, in an humble hotel situated upon the *Quai aux Fleurs*.

I shall pass over the details of my installation, although they were not unimportant, since, for lack of passports or other papers, I came near being arrested. But my fatigue, which was evident, furnished me with a pretext for not answering the queries of the host, and on the morrow I had such a violent fever that the landlord either dared not or cared not to ply me with questions."

Here M. Baudry stopped in his narrative to say: "What remains for me to tell you will seem to you at least — strange — it is what has given me in the neighborhood the reputation of being a little — off, but you are very clever and you will understand what untutored ignoramuses can not believe because they can not explain it."

I nodded approval, thinking that Monsieur Baudry talked well, judged people correctly and therefore was not one bit crazy.

"At the end of a week," continued he, "thanks to rest, to the strength of my constitution and perhaps, a little to the care of the physician whom I had caused to be called, I was almost well. I was still very weak, but the doctor assured me that in two or three days I should have entirely recovered from what, according to him, was only an excess of fatigue, for I had carefully concealed from him, as well as from my host, and all those who came near me, the sorrow and the horrible fears which were breaking my heart.

I knew with what terrible celerity the judgments of the Revolutionary Court were rendered and executed, and hence my heart and brain were tortured by the most dreadful uncertainty. 'Perhaps they are already dead, I said to myself, and I shall never again see them;' and, almost stupefied by anguish, my mind ceased to act, and I repeated 'never! never! NEVER!' for minutes at a time. At night, I had dreams in which I saw Blanche upon the scaffold, calling me to her rescue, while she struggled in the hands of the executioner; I sprang toward her, but a hundred crimson arms, dyed in blood, pushed me aside and I saw her blonde head fall beneath the guillotine's infamous blade, which immediately shot up again in its grooves, dripping with the red, young, generous blood for every drop of which I should gladly have given my life. Then I would wake, uttering loud cries, sometimes bathed in perspiration and so exhausted that I afterwards remained for a long time entirely unable to move. Then I would slowly return to reality. Then I said to myself that

it was but a dream and then milder thoughts, some of those thoughts which the unspeakable goodness of God pours like balm upon wounded hearts, would come to me, and I repeated to myself that, in spite of their iniquity, their ferocious hatred for everything that had been great in the past, rich, noble, or holy in the present, it was impossible that the men of the Revolution should find a pretext for sending to death those who were so good and so inoffensive.

Notwithstanding the torments that haunted my sleep and the painful uncertainties that troubled my waking hours, my health was steadily improving. The prostration which had followed the first attack of the fever was disappearing; I was able to rise, to walk about my room and to go to my window, where I would remain by the hour thinking, while I looked at the Seine rolling its greyish waters beneath the arches of the neighboring bridge, or the tops of the high buildings which rose on all sides above the roofs of the houses, and listening to the thousand noises that came from without, always astonished when I heard a song or a merry halloo, for it seemed to me that in those days of mourning the city should have exhaled only sobs.

In the afternoon of the fourth day after I was able to leave my bed, the weather was fine, a brilliant sunlight caused the small panes of my window to glitter and gave tints of emerald to the large lenses which were scattered over them. On that afternoon, as I was saying, I arose and opened my window. I was then struck with the spectacle offered to my gaze. The quay, which usually was almost deserted, was now thronged by a mob that came and went, vociferating and gesticulating frantically. The glances of all were upon me when I opened my window. This, for awhile embarrassed me, since I did not understand why they should so stare at me—still I noticed that all the neighboring houses were entirely closed. The attention of the crowd was, however, soon drawn to another point and my own gaze followed theirs. I then noticed the porch of a large building with pointed roofs, and with small spires surmounting a large square tower.

I have told you that I never before had been in Paris, that I had arrived there in the evening and that, worn out with fatigue, I had taken refuge in the first hotel which I had found on my way, after having seen my friends disappear behind the gates of the *Conciergerie*; therefore I did not know the large, dark building which I then noticed for the first time. But at this instant the landlord's wife entered my room to take away the remnants of the dinner that had been brought up to me, and which I had scarcely tasted.

Citoyenne, said I, what is that large building toward which everybody is looking?

'It is the *Palace*,' answered she.

'I beg your pardon' said I again, 'but I am a stranger. What is the *Palace*?'

'Why, the *Palace of Justice*, where the Revolutionary Tribunal holds its sessions, that is to say, where the enemies of the nation are sentenced from nine in the morning until four in the afternoon, after which—'

'Ah! And all these people?' said I, pointing to the crowd.

'Those people are waiting for the carts.'

'And what are the carts?'

'Why, the carts are the carts! the carts in which the aristocrats who have been sentenced since the morning are driven to the *Place de la Revolution*.'

'And what do they do with them at the *Place de la Revolution*?'

'Why — they behead them! It's a fact, you have not seen the *guillotine*, since you have been sick ever since your arrival; but you'll have to see it—it's quite interesting. They do say that we alone have *guillotines*. But, there,' interrupted she, 'they are opening the doors of the *Palace*, the carts are going to come out!' As she said that, she hastily withdrew from the window.

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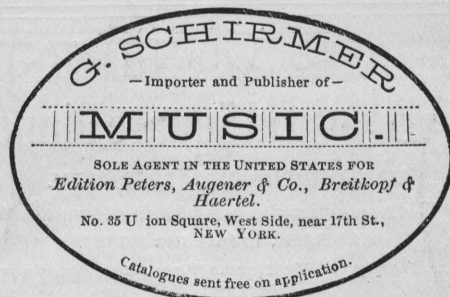
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'What! you stand back?' I asked, somewhat surprised at her haste.

'Yes,' answered she, 'I don't like to see those things any more.'

'Not any more? You mean you do not like to see them.'

'No, I say what I mean; formerly, at the beginning, they used to behead nobles, the *ci-devants* who were said to be very dangerous, and those fellows held their heads so high, seemed so insolent and so full of disdain for the people; or looked so sneering and provoking, even when seated upon the carts with their hands bound, that the sight of them did not make one feel like crying. Then I used to look at them with —. She seemed to be seeking a word and I suggested, 'with admiration.'

'Perhaps so' said she, hesitating, for she did not know me and she might fear to compromise her own safety in admitting that sentiment. 'At any rate' continued she, 'I looked with interest or curiosity upon this struggle of the — enemies of the nation against a horrible death which they seemed to set at defiance. But one day I saw an old man driven by, whose head struck the staff-sides of the cart at every jolt, then some nuns and children of twelve years of age; on the next day, it was a beautiful girl—her mother was in another cart and these two poor creatures threw kisses to each other. They were so pale, their glances were so dark, so fatal a smile was upon their lips, that I shall never forget them. Oh, it was heart-rending and, since that day, I have sworn that I never again should see such a thing.' Saying which, she went out, probably fearing to have said too much, to have manifested sentiments too humane, for during the reign of the monsters of the Convention those sentiments were proscribed and punished with death.

As she left me, a great clamor, made up of ten thousand voices, brought me back to the window. The carts were arriving upon the quay.

That spectacle could arouse within me no other feelings than those of horror and painful pity, and I ought to have spared it to my weakness; but a sort of magnetism, something akin to the fascination which the serpent exerts upon certain animals or the enticement of an abyss, whose dark depths at once frighten and attract, kept me before my window; and there, clutching the railing of the balcony, bending forward, panting, with staring eyes, I looked at the carts of death approaching, surrounded by their ordinary satellites, that is to say, *gendarmes* with drawn swords, followed by a horrible mixture of rags, pikes, naked arms, red caps and disheveled hair, whose meshes looked like the serpents of the Furies. All that belonged to, or rather constituted the horde of bandits who were called the *sans-culottes* and the hideous clan of the women who were then jocularly called *guillotine-lickers* (*lecheuses de guillotine*).

There were three carts, and each of them contained ten convicts. They were thirty victims which the Parisian Minotaurus was about to devour that day, thirty martyrs whom Fouquier-Thinville was throwing to the voracity of the revolutionary Hydra, thirty corpses which the 'People-King' would have, that it might feast on blood and human flesh before dancing the *farandole* in all the by-ways of the capital of the civilized world, by the light of the *lampions* which have inspired a song that has become national for the populace.

The carts were advancing, their teams on the trot, but, strange to say, these dregs did not ferment, this nondescript pack, which but lately was yelping, now followed the vehicles almost in silence. One could see horrible grins, wide-open mouths that seemed bloody, eyes that glittered with ferocity as they looked at the convicts, but all ran on without howling, even as in the *steppes* of Russia one sees packs of wolves follow with open jaws and eyes of fire, but

without a cry, the sled which the weariness of its team will soon give up to their fury.

The first cart arrived beneath my window. In it were the seven Misses de la Jaille,* who, standing close together, formed a group whose beauty, grandeur and poetry I shall dare to call divine, for, with their eyes looking heavenward, and singing a hymn upon the cart which was carrying them to the scaffold, they seemed less daughters of earth than angels about to open their wings and take their flight to heavenly regions. The old Duke de Cossé Brissac, one other nobleman and a priest completed the load of this cart.

I cast my eyes toward the second cart, and the first face which met my gaze was that of the chaplain, of my old teacher, of the good, simple, and learned man to whom I owed everything, since he had formed my heart and my mind, and had also presented me to the Marquis. And yet, I must confess it, if on recognizing him I felt my heart oppressed, my hair stand on end, and a nervous trembling shake me from head to foot, it was above all because I immediately thought of Blanche. But my tears prevented me from seeing; I distinguished only in an uncertain way the well-known face of my old friend, and for a second I flattered myself with a vain hope. I wiped my eyes and looked again. Alas! it was indeed my venerable protector, and I recognized near him the canoness, Bertha, and Jane; but all the other faces offered to my gaze only unknown features. 'Oh!' I cried, 'if they had taken pity on Blanche and the Marquis!' The third cart was now succeeding the second. I cast upon it a glance full of terror and anguish — and I fainted. I had just recognized upon the fatal cart Blanche by the side of the Marquis.

When I came to myself it had long been night; the heavens were overcast with clouds, and not one star glittered in the darkness. It had rained, and no noise was heard save that of the drops of water falling one by one from the dripping roofs into the gutters. The people, that horrible people which I had seen eager for the quarry a few hours before, had deserted the streets to repair to its dens, where, like the wild beast in its lair, it must have licked its bloody paws, while dreaming of new hecatombs for the morrow. I arose with some effort, and for a long time remained standing, motionless, crushed beneath the weight of my sorrowful recollections. Then the silence and darkness of my room frightened me, the moist and cold air of the night chilled me. I groped my way to my bed, but as I touched it I had a strange feeling of repulsion, as if, from that moment, the rest and forgetfulness which sleep brings were forbidden me forever. But I must not attempt to analyze all the impressions, all the feelings which, for an hour, took in turn possession of my soul. I shall only say that I went out feeling an irresistible longing for motion. When I reached the street, I walked straight before me and at random. My steps like my life were, alas, henceforth aimless! As I walked thus, I sometimes uplifted my hands in a despairing prayer to heaven; at other times I shed floods of tears, while, with sobs, I called aloud to those whom I had lost, or I went on deprived of thought, forgetting my sorrows, to listen to strange noises which filled my ears and seemed to set my brain to throbbing convulsively. I had been wandering in this way for several hours, perhaps, when I found myself on a public square. As I glanced over the vacant space before me, though dark was the sky, I saw a still darker shadow standing out in the blackness of night. I advanced and recognized a guillotine. Chance had brought me to the *Place de la Revolution*, before the hideous machine whose blood-moist mouth the night-winds were wiping dry. It seemed to sleep while waiting for new preys to devour. The wind hissed through its boards, and the horrible apparatus made plaintive moans, as if in its dreams it rehearsed

* Historical. The eldest was twenty-five years old, the youngest fifteen. They still sang while ascending the scaffold.

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the scenes of its waking hours. I walked entirely around it, looking at it with a frightened gaze, for you can imagine what thoughts must have filled my mind under those black heavens, in the presence of the scaffold where all those whom I loved had just been immolated. Suddenly it seemed to me that a human plaint was mingled with those of the breeze. I listened, and a second sigh, quite distinct this time, reached my ear. I drew nearer still; I was almost at the foot of the fatal stairs which one ascends but once, when I distinguished a human form crouched or seated upon the first step. I was not mistaken; it was a woman, who arose at my approach, stretched her arms toward me, and said to me: 'I was expecting you!'

"It was Blanche!" I cried, carried away by the interest which the organist's narrative had aroused in me. He nodded affirmatively. "Then she was not dead, was she?" I said.

"What remains for me to tell you," he resumed, instead of answering my question, "will probably seem to you as it has to others, supernatural and incredible; and yet nothing is truer, all the details of that horrible night are as present to my mind as if they had occurred but yesternight. But listen!—Yes, it was Blanche! What I felt when I recognized her is inexpressible. It was bliss, but the word is too weak. I should say, it was intoxication; but this intoxication, this immense joy which flooded my heart, was mingled with a feeling of stupor and superstitious terror, which paralyzed my first impulse, for it was almost with trembling that I grasped her hands, saying to her: 'Blanche, O my beloved, is it really you?'

'Yes, my Jeannot, yes, it is I, and I was expecting and awaiting you!' she repeated.

I looked at her with rapture. The more I looked, the more the feeling I have just told you of grew within me. And yet, it was indeed she—it was her voice, her features—but the more I considered her the less I found in her my Blanche of other days, the tender friend, the laughing maiden I had seen only two weeks before at the chateau of the Tremblay. She was pale as a marble statue; her attitude was stiff, her gestures, automatic; even her voice was changed, though I readily recognized it, and her little hands were cold as ice.

'How did you escape death?' I asked her, 'for I saw you when those wretches were bringing you here upon their infamous cart.'

'Yes,' said she, 'men are very wicked, but God is good! They had condemned us, but the Lord has saved us.'

'All!' I cried, 'the Marquis, Jane, Bertha, the Canoness, the good old Chaplain?'

'All! and as I knew that you were alone and unhappy, I came after you.' Without stopping to wonder that she should have been able to guess that I should come to the sinister place where we were, I said to her: 'And when can I see them?'

'Come!' she said, and she just put her arm within mine, while she tightened about her neck a large scarf which hung almost down to her feet.

'Oh, yes; let us go!' and as I felt her tremble, I said to her: 'Are you cold?'

'Yes, very cold!' she answered, as she started to go.

Her arm weighed upon mine as if it had been of lead, and it was in vain that I tried to warm her hands within mine—they remained icy. She replied to all my questions in words of metaphysical depth, or of mystic wisdom which, at times, I hardly understood, and which reminded me of the sententious prophecies of the druidesses of our Armorican forests, much more than of the ordinary, charming, and coquettish chatter of Blanche de Trem.

We had been walking for a long time through a labyrinth of streets, which Blanche, who guided me, seemed to know perfectly well (a fact which aston-

ished me), when we reached a large wall in the center of which was a high gate of iron railing.

'This is the place, open the gate!' she said. I tried to do as I was bid, but the gate resisted my every effort. 'It is locked,' I said to her, 'but there must be a gate-keeper—I will call.'

'It is useless,' she answered, in that ever-impassible tone which had so much astonished me since I had found her. She outstretched her arm and it seemed to me that she had hardly touched the gate when it swung wide open. My wonder was great, but I had not the time to express it, because she had, so to speak, sprung forward and was now walking so quickly that I could hardly follow her, for we were entering an immense field full of *debris* or ruins which, by the light of the moon that, rising, now began to shine through the swiftly-drifting clouds, I at last recognized as broken crosses and tombstones.

'Where are we?' I asked.

'At Clamart!' she replied.

'Why, it looks like a cemetery!'

'It is one indeed, the one where convicts are buried.'

'And is it in this place that you have found a refuge?'

'This is the only refuge of the nobility in these evil days. Clamart takes the place of Versailles.'

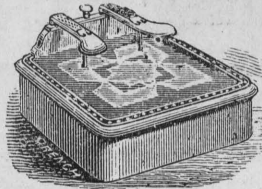
Just now we were leaving the tombs and were beginning to cross a large vacant space where nothing was seen save recent hillocks of earth. As we advanced I felt oppressed, my breath grew short, drops of cold sweat covered my brow, I looked at Blanche because I no longer dared look about me—I was afraid. All at once she grasped my hand, and, pointing to a large, black hole a few steps ahead of us, she said: 'They are there!'

At first I did not understand, but since she walked on I followed, reeling like a drunken man, until we came near the trench to which she had just pointed. When she stopped upon the edge, I cast a look into it, and by the pale light of the moon, that feebly struggled through the black clouds, that still overcast the sky, I saw the headless corpses of the unfortunates whom I had seen passing beneath my window a few hours before. The rain had diluted the earth so that they rested upon a bed of mud and blood horrible to see. But your imagination will picture better than I could now do (for I am utterly worn out) the horrid pell-mell presented by that black ditch into which the baskets of the guillotine had been emptied. Heads and bodies had fallen there at random, in all sorts of attitudes, and the rain, which had probably driven away the gravediggers before they had completed their dismal task, the rain I say, had soiled the clothing of the dead, glued their hair to their brows, and wetted all those livid faces, those heads separated from their trunks, those eyes that still seemed to stare at some horrible sight. When I turned my frightened eyes from these poor victims to cast them upon Blanche, I saw her without her scarf; her breast was uncovered, her virgin breast had been bruised, probably in the last struggle, by the unclean hand of the executioner, for it was spotted with blood. She still stood upright by the side of the trench, but presently I saw her totter; she stretched her arms out to me, saying: 'Come!'—and then her head fell off and her poor beheaded corpse bent slowly backward and disappeared within the horrible charnel."

He ceased, and for a long time we both remained silent. He was thinking of the past which he had just called up, of the emotions, the sorrows and the anguish which he had felt, and I was wondering whether I ought to believe in the reality of the apparition he had just told me of, or suppose that, from the moment when he had fainted at his window, all the balance had been hallucinations. I was rather inclined to the latter opinion when he added that he had found himself in his own room on the *Quai aux*



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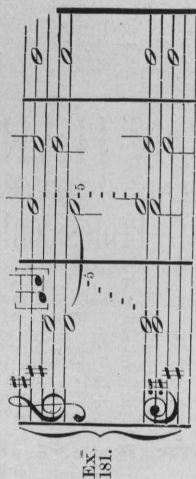
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progression from Dominant to Tonic—that the effect betrays the similarity in the movement of the two parts, and hence there is a lack of that contrast (or at least dissimilarity) necessary to a beautiful progression.

Covered Fifths not altogether bad:

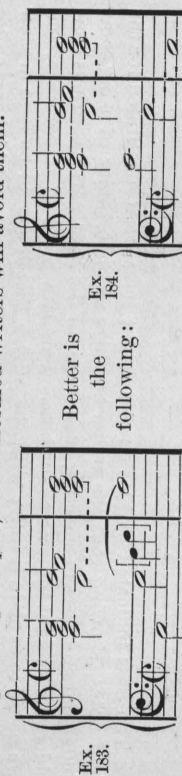


A better distribution of the parts, one entirely acceptable, is the following:



Covered Consecutive Unisons.

§ 80. Such progressions may not be altogether inadmissible, but they are not good in principle; well informed writers will avoid them.



Better is
the
following:

Incidental Consecutive Octaves.

§ 81. What has been said under § 75 of incidental 5ths, applies equally to incidental octaves.

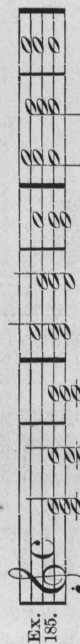
§ 82. The reader is now fully prepared to enter upon the study of the art of 4 part writing. To master it in the least complicated manner possible, we propose to confine ourselves, for a short time, to combinations of the chords of the Tonic, Dominant and Dominant 7th. All other chord combinations require similar treatment, and will then be more easily understood.

Four Part Writing.

§ 83. In 4 part writing we have the sum and substance of musical art. A perfect knowledge of its laws is necessary to the finished musician. There are many reasons why 4 part writing should occupy so important a place in the study of music, one that cannot be assigned to 3 part writing, nor to that of an indiscriminate number of parts. In 3 part writing, for instance, 4 toned chords cannot be admitted in their completeness, while in writing for more than 4 parts we would have more parts than is strictly necessary. Hence in 4 part writing music is divested of all superfluous tone effect, and the composer deals with the strictly necessary means, and no more, to create the beautiful in all its simplicity and perfection. The four principal male and female voices, Soprano, Alto, Tenor and Bass, may thus be represented and form a complete total, without the addition of other forces, that might obscure the perfect transparency and purity of an elegant musical style. Instrumentally 4 part writing is represented by a Quartette of stringed instruments: two Violins, a Viola and Violoncello (or else upon such instruments as the Organ or Piano, upon which all styles can be represented). This style, however, is not of necessity strictly in 4 parts, since each of the stringed instruments is capable of producing two or even more tones at a time. Moreover, their extended compass, their unlimited facility of execution, the ease and rapidity with which they can take difficult and entirely unvocal (unsingable) intervals, demands, at the hands of the composer, a more fanciful, imaginative and ornamental treatment. A Quartette of strings must consequently be considered as the representative of the free style of 4 part writing, while a Quartette of voices represents the strict style. The vocal is at the same time the purest and most perfect style of 4 part writing. In our approaching studies we shall write partly in the instrumental and partly in the vocal style, but principally in 4 parts for either. The instrumental examples will be written for the Piano, and the vocal for the 4 principal voices.

Successions of the Chords of the Tonic and Dominant.

The chords of the Tonic and Dominant, without doubling any of their tones:



§ 84. The reader will readily perceive that these chords are of the greatest possible simplicity, but they are lacking in the strength, which true simplicity should have. This strength will be imparted to them, by adding the foundation tone to each chord, by means of a 4th part, the Bass.

Choice of a Bass.

Ex. 186.

The Bass indicated by black notes might have been substituted for the half notes, showing that the writer had here an opportunity of using some judgment and taste in selecting such tones for the Bass part as various considerations might indicate as the best. This is a point of importance, and we pause to explain it fully, with the advice that it should be kept in view hereafter, in more complicated cases.—Both the lower and higher *c* and *g* in the Bass of Ex. 186 are, with one or two exceptions, sufficiently near the upper parts to make it a question which of the two might be the best in each case. At A 1, the lower *c* is the best because the whole chord is made fuller and broader by it, besides of furnishing to the Bass a part different from that of the Tenor.*—At A 2, the upper *g* makes the chord more compact than the rather distant low *g*, and, taken in connection with the Bass tone of the following chord (A 3), the desirable contrary movement is obtained. Viewing the Bass part at A, as a total, the upper *c* would have been preferable below the third chord, but a lack of fullness would have resulted, and the progression of Tenor and Bass would have been very similar.—At B 1, the lower *c* would have been acceptable, but the Bass part, as a total, looks better with the upper *c*. This decides for the remaining Bass tones at B.—At C 1, there is possibly an even choice between the low and high *c*, at least instrumentally. Vocally the whole chord lies rather high for ordinary effect.—Such and similar considerations should guide the writer when arranging the Bass below a series of chords.

NOTE.—It may here be observed that when speaking of relationship in the 5th between two chords (such as the chords of the Tonic and Dominant), that they may also appear at the distance of a 4th from each other, since a 5th *inverted* results in a 4th.

Ex. 187.

* Speaking of a single part, we shall always use the words Soprano, Alto, Tenor, Bass, even when the example is for the Piano.

In this sense the 5th and 4th are identical intervals. Thus the chords at B are related to each other in the 5th, although their foundation tones appear as intervals of 4ths. Strictly speaking we ought to say that a relationship exists between chords which are situated at the distance of a 4th or 5th, but as the result is identical as far as the relationship is concerned, the reference to one of these intervals suffices in technical language. Thus, for instance, the chords of the Tonic and Dominant are related to each other in the 5th, no matter whether we place their foundation tones at intervals of 4ths or 5ths.

We may now continue our study of the two chords in question.

The Chords of the preceding example arranged for Voices.

Ex. 188.

Authentic Perfect close.

§ 85. The Chord series at Ex. 188 have a well defined beginning and end, and the two last chords of each form what is termed the Authentic Perfect close or Cadence. This Cadence is particularly well adapted to end a piece, but it may also serve for a temporary stop in the middle of a piece.

Authentic Imperfect close or Cadence.

Ex. 189.

§ 86. The Authentic Imperfect or half close may serve for a temporary stop in the middle of a piece, but not for its final close.

NOTE.—The terms "authentic" and "plagal" (see Plagal) have their origin as musical terms in the ancient ecclesiastical modes, scales or tones, of which there were four authentic and four plagal. The four authentic church modes are ascribed to St. Ambrosius († 397). Gregorius the Great formed the four plagal from the four authentic. The authentic scales are based upon the Greek division of the octave into 5th and 4th:

and the plagal as a result of the former, upon the division of the octave into 4th and 5th:

Successions of the Chords of the Tonic and Dominant 7th.

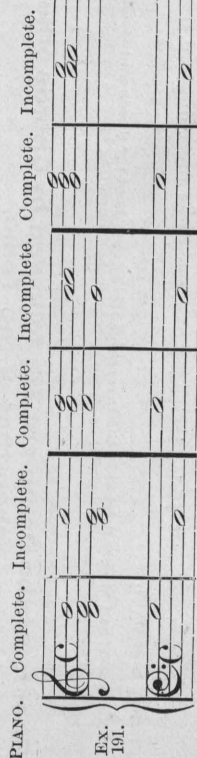
§ 87. When the foundation tone of the Dominant 7th is in the Bass, the chord is often incomplete, or else the *leading tone* must make an exceptional move by descending a third, unless a chord other than that of the Tonic were to follow. In that case the leading tone is entirely relieved of its obligation to ascend.

Chords of the Dominant 7th incomplete.



Foundation tone in the Bass.

In the instances of Ex. 190 the chords of the Dominant 7th must necessarily be *incomplete*, if we desire to end with a *complete* chord of the Tonic. The 4-toned chord of the Dominant 7th can better spare a tone than that of the Tonic, which has but *three* tones. Nevertheless it often occurs that good writers will prefer to have a *complete* chord of the 7th and end with an *incomplete* chord of the Tonic.



NOTE.—The last is less agreeable to the ear because of the prominent effect of the contracted upper parts (Diminished Triad) at a considerable distance from the Bass.

Exceptional Descending of the Leading Tone b Third.

§ 88. When it is desired to have both chords complete, the strict law, which requires that the leading tone should ascend, cannot be maintained. The leading tone is then permitted to descend, providing the sympathetic tone to which it should have moved, is supplied by another part.



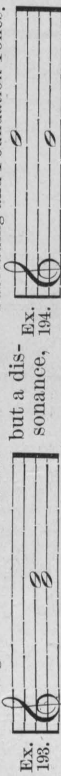
not good.

At Nos. 1 and 2 the Leading tone descends to *g*, a major 3d. This is allowable—Bach and other great writers have given us many such examples—because the sympathetic resolution tone *c* has been supplied by the part above. No. 3 is not so good, because the sympathetic tone *c* is given an octave lower, hence the identical resolution tone is not supplied.

Exceptional Ascending of the Subleading Tone.

§ 89. Good composers, while they will readily take the liberty regarding the exceptional descending of the leading tone, will be much more cautious with exceptional movements of the subleading tone (the 7th in the chord of the Dominant 7th). The 7th, *f*, (subleader) does not, like the leading tone proper, form a consonance with the foundation tone *g*,

Leading and Foundation Tones.



but a dissonance, 134.

Subleading and Foundation Tones.

Consonance.

Dissonance.

hence they insist on its proper resolution.



No. 1 is correct.

No. 2 is incorrect, or, at least, only admissible in free style of many parts.

No. 3 is doubly incorrect because, beside the ascending of the dissonant *f* (subleading tone), disagreeable successive 5ths result.

A little better is the following, because the dissonant *f* occurs in a less prominent part.

GOLDBECK'S

HARMONY.

68

preferable,

Ex. 196.

In free instrumental style, instances like the three preceding are frequently met with.

NOTE.—When we shall treat of the inversions of the chords of the Tonic and Dominant 7th, a notable combination will be given in which the subleading tone is permitted to ascend.

Chords of the Dominant 7th followed by Chords other than that of the Tonic.

§ 90. These successions are in advance of our present point of study; we give them for the sake of completeness.

Ex. 197.

In these examples the leading tones are in several instances made to move in directions contrary to their usual progression, because the chords which succeed them are not chords of the Tonic. They consequently cease to be leading tones proper at the moment of progression. These successions are deceptive cadences, of which we shall say more hereafter. At 1 and 2 the leading tone descends. At 3 the leading tone is retained in the next chord; at 4 it ascends. At 1 and 3 the subleader descends; at 2 it remains stationary; at 4 it ascends.

Inversions of the Chords of the Tonic and Dominant 7th.

§ 91. Each inversion of a 3 or 4-toned chord may appear in favorable and unfavorable positions. To acquire the desired skill, the student must become familiar with these differences. These favorable position and com-

binations of inversions may be considered as common musical property, but they are not therefore common places. On the contrary, all good musical writers use them. Novelty or originality of style manifests itself rather in melody or modulation, but all authors preserve the favorable positions of the chords and their inversions. Perhaps the most important object of this work is to initiate the reader into the best manner of using the various chords, according to their nature and sympathetic inclination. No difficulty will afterwards be encountered in varying successions of chords, or composing in a style which, through practice, will become more and more flowing and natural.

Inversions.

Chord of the 6th for 4 parts.

Ex. 198.

§ 92. The positions at 1 are the most euphonic, because the Tonic *c* is doubled. At 2, the 5th, *g*, is doubled, which tends to harden the effect of the chord. At 3, the 3d, *e*, is doubled, which weakens the chord, and is apt to lead to faulty successive octaves. Nevertheless instances abound in the writings of good composers, in which the 3d or 5th is doubled. This is generally done when the fluency of the parts, or general position of affairs require it. The chords in themselves are less beautiful than those in which the Tonic is doubled. The flowing style of the parts however is of such superior importance that a consideration of less importance, that of greatest beauty of a single chord, must often be sacrificed. The best and most pleasing examples are those in which perfect euphony can be associated to graceful fluency of the parts. The examples marked "incomplete" might occur incidentally through the fluent leading of the voices, but they would not be readily chosen as principal effects.

Several more instances might have been added, closer positions or wider dispersions. Then again, great variety can be obtained when writing for more than 4 parts.—Care should always be taken when writing for voices, to remain within their natural compass, and in instrumental music thirds too low in the Bass should be avoided,



they having an indistinct growling effect.

Chord of the Fourth and Sixth of the Tonic.

§ 93. The most favorable combination is that in which the bass tone (5th in the original chord) is doubled, as at No. 1, Ex. 200.—When the Tonic (c) is doubled, as at No. 2, the 4th (c) is rather too greatly reinforced.—The doubling of the 3d (e), as at No. 3, deprives the chord, to some degree, of its fullness.—The proper voicing of the parts may, however, frequently necessitate the doubling of these tones, or admit the chord in its incompleteness as at No. 4.

1 5th doubled. 2 Tonic doubled. 3 3d doubled. 4 Incomplete.

Piano.

Ex. 200.

Voices.

Chord of the Sixth of the Chord of the Dominant.

§ 94. The Chord of the 6th of the Chord of the Dominant differs materially from that of the Tonic, because it contains the leading tone, and is therefore a chord of motion. It is most euphonious when the foundation tone (g) is doubled; less rich with the 5th doubled, and dangerous with the 3d (leading tone) doubled. In the latter case consecutive octaves may easily arise. It is better and safer to avoid the doubling of the 3d in this chord.

Foundation tone doubled. 5th doubled. Leading tone (3d) doubled. unfavorable.

Piano.

Ex. 201.

Voices.

best positions. very unfavorable.

In the following four examples the chord in question, with the leading tone doubled, is combined to the chord of the Tonic, showing why unfavorable:

To avoid this fault, arising from the identical voicing of Alto & Bass, we cause the leading tone, sung by Alto, to descend a 3d, as follows:

Ex. 202.

Ex. 203.

Ex. 204.

Consecutive octaves.

Consecutive 5ths.

Consecutive octaves.

corrected:

corrected:

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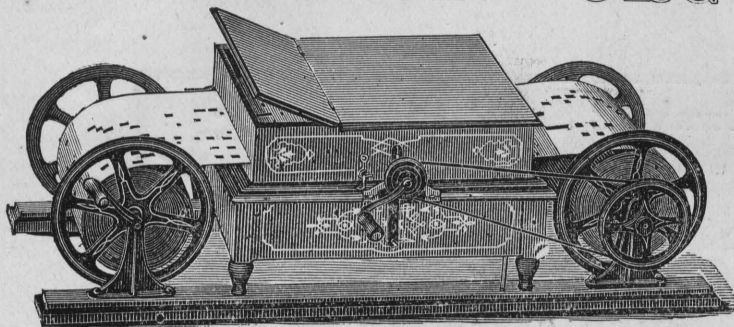
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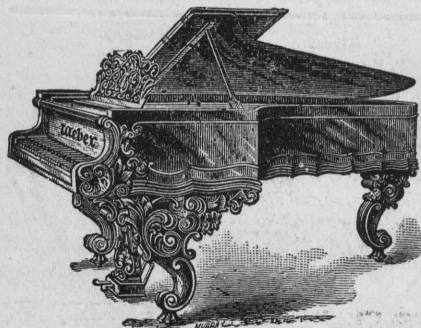
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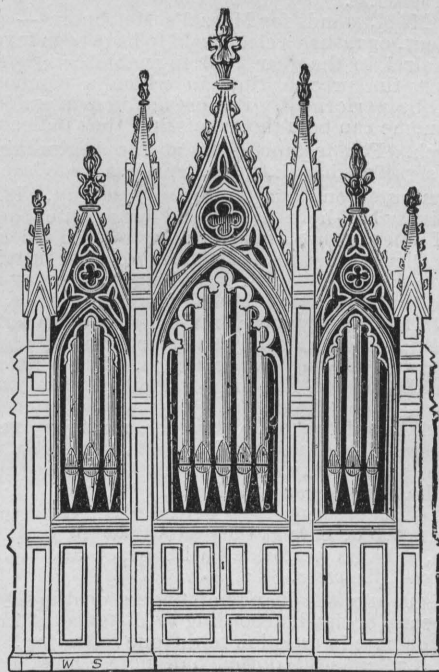
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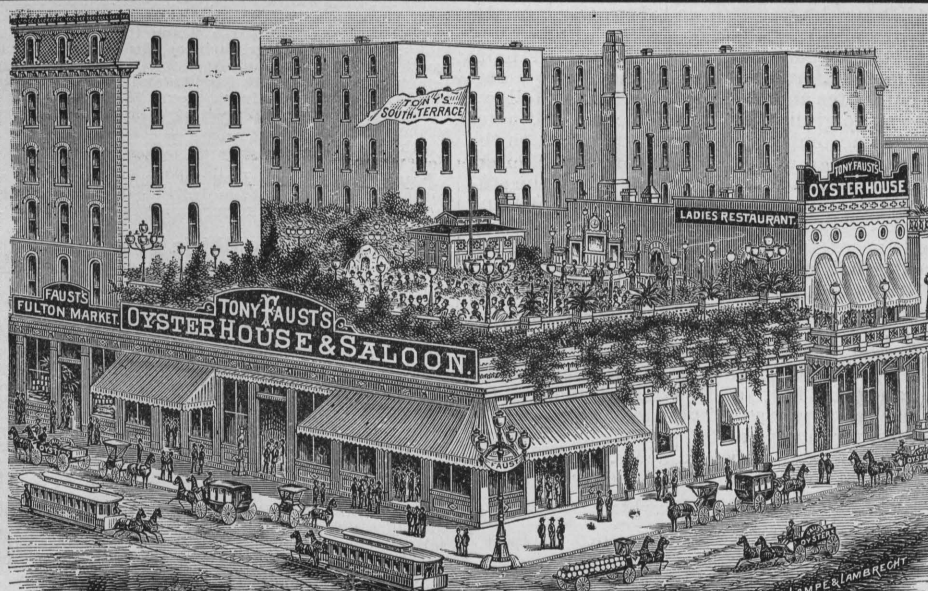
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LESSON TO "ECHOES OF THE WOODS."

BY JACOB KUNKEL.

A. The introduction to this piece is intended to portray the chirping of birds and should be played in a light, joyful, almost frivolous manner. Be careful to attack the first note of each phrase with elasticity, from the wrist.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩ 60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one quarter to each second. If ♩ 90 that ninety half notes are played in a minute, one-and-a-half notes or three-quarter notes to each second.

C. Observe the ties of the chords and sustain the same to their full value but not longer; also pay attention to the phrasing, well defining each phrase.

D. The melody here reminds us of entering a beautiful forest on a sunny summer morning when the heart is full of song and gladness. This whole part should be played in a bright, buoyant style, but not too fast. Heed the ties and pay special attention to the striking of the octaves which must be executed free from all stiffness, with a yielding, flexible wrist. Also be sure to play as indicated the octaves marked with the third finger and thumb.

E. The *arpeggio* runs of the right hand seem to indicate the breezes as they pass through the foliage, hence, must be performed with grace and delicacy. Heed well the *cresc.*

F. Observe the change of fingers on the E₂ being the second or third, according to distance of interval from the note in question to the one following.

G. The melody (dotted half notes) must be well sustained throughout the entire measure while the octaves, representing the singing of birds at a distance, are being played above. This is done by careful use of the pedal as marked.

Students are often at a loss to know how to count a measure like the first of this part, because they imagine the measure to contain more than six-eighths. Should this be the case with you, remember that the measure for the right hand contains four parts (voices). The notes having the stems turned downward are the melody (two voices), while those with the stems upwards are the accompaniment. The dotted half notes, the melody, are six-eighths, the quarter rest above the half notes and the four eighth notes following are also six-eighths. The rest above the half notes shows that the accompanying voices are silent on the first and second beat and that they commence on the third beat. Were the quarter rest not given, the student might be in doubt as to when the accompanying voices should begin. You will observe that this mode of writing is necessary to keep each part distinct and show clearly what notes belong to the melody and what to the accompaniment. If there were no rest above the half notes, the measure would appear to contain ten-eighths.

H. Here the birds seem to have the field all to themselves; the execution of this, as well as the part following, must be light and jovial. Heed well the dynamic marks and phrase as indicated.

I. The first movement of the piece is here reintroduced with additional embellishments, which, however, do not materially change its character; the directions heretofore given are therefore applicable here.

EXPLANATION

of the Italian words and abbreviations used in "Echoes of the Woods:"

Allegretto—Moderately fast. A little slower than *Allegro*.
Leggiero—Lightly, swiftly.
M. F.—*Mezzo forte*—Moderately loud.
Scherzando—Playfully, lively, jokingly, merrily.

Mistakes of the Composer.

Some one has taken the pains to collect some of the more famous typographical blunders of recent days—of the proof-reader on the *Herald* who underscored the line of the hymn "Hark, the *Herald* angels sing!" so as to give due credit to his own paper; of the *World's* report of a political meeting—"the snouts (for shouts) of 10,000 Democrats rent the air;" of Gath's Fourth of July oration about the effect of the immortal declaration penned by Thomas Jefferson at which "Thomas reeled," he was made to say, instead of "thrones reeled;" a local reporter represented Talmage as reading the well-known hymn thus: "Nearer, by God, to thee!" Instead of the fiat of the Almighty, a New York paper spoke of the "fist of the Almighty." Another paper declared that the Meeker massacre was caused, not as the dispatch said, "by the farmers pulling down the Indians' tents and corrals," but the Indians' beets and carrots." Out West the obituary of a right reverend "prelate" was described as "the death of a pirate;" in a sermon a clergyman was announced as preaching about "a woman clothed in scantity" instead of sanctity; and the subject, "Influence of Rome on the Formation of Christianity," got into print as the "Influence of Rum upon the Digestion of Humanity." The compiler should have added to his collection the story of the Connecticut editor who wrote what he thought an unusually fine article entitled, "Is there No Balm in Gilead?" and awoke next morning to see it read, "Is there No Barn in Guilford?" The editor of the *REVIEW* was somewhat astonished some years ago, in finding that the "noiseless tread" he had inserted into some verses, had been a victim of mayhem at the hands of the compositor and had become "a noseless tread."

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3. In this way call on each of your friends you have on your list.

4. By faithfully following out this plan, you can hardly fail to secure a number of subscribers, thereby securing for yourself one or more valuable premiums, and assisting our wish to get 10,000 subscribers for 1881. The publishers furnish with pleasure to all parties specimen copies for this purpose, as may be desired, free.

ECHOES FROM THE WOODS.

Allegretto. M.M. $\text{♩} = 92.$

JEAN PAUL.

The musical score is written for piano and organ. It consists of four systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked *Allegretto* with a metronome marking of M.M. $\text{♩} = 92$. The score includes various musical notations such as triplets, eighth notes, and sixteenth notes. Pedal markings (Ped.) are present throughout the organ part, often accompanied by a cross symbol (⊕). The organ part also features various fingering numbers (1, 2, 3, 4) and dynamic markings (p, A, C, D). The score is divided into measures by vertical bar lines, and some measures contain repeat signs (⌂).

[illegible]

8 *p*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It features a series of eighth-note chords and single notes, with a dynamic marking of *p* (piano). The lower staff is in bass clef and contains a series of chords. Pedal points are indicated by 'Ped.' and a cross symbol (⊗) below the staff. A circled cross symbol (⊕) is placed between the first and second measures.

8 *p*

The second system of musical notation continues the piece. It includes a section marked 'H' and 'Scherzando.' in the middle. The upper staff has more complex rhythmic patterns, including triplets and sixteenth notes. The lower staff continues with chords. Pedal points are indicated by 'Ped.' and a circled cross symbol (⊕) below the staff.

8

The third system of musical notation shows further development of the musical themes. The upper staff features intricate fingerings and rhythmic patterns. The lower staff continues with a steady accompaniment of chords. Pedal points are indicated by 'Ped.' and a circled cross symbol (⊕) below the staff.

8

The fourth system of musical notation continues the piece. The upper staff has a series of eighth-note patterns with various fingerings. The lower staff continues with chords. Pedal points are indicated by 'Ped.' and a circled cross symbol (⊕) below the staff.

8

The fifth system of musical notation is the final system on the page. It concludes with a series of chords in the upper staff and a final cadence in the lower staff. Pedal points are indicated by 'Ped.' and a circled cross symbol (⊕) below the staff.

First system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with an '8' and a '3'. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It continues the triplet pattern in the treble staff. A first ending bracket labeled 'I' appears at the end of the system, leading to a key signature change to two flats (B-flat and E-flat).

Third system of musical notation. This system includes the first of three pedal point exercises, each marked with a circled cross symbol and the word 'Ped.'. The exercises are indicated by 'x' marks above specific notes in the bass staff.

Fourth system of musical notation. This system includes the second and third pedal point exercises, also marked with circled cross symbols and 'Ped.'. The notation continues with triplet patterns in the treble staff.

Fifth system of musical notation. This system includes the fourth pedal point exercise. The piece concludes with a final chord marked 'mf' (mezzo-forte) in the bass staff.

The Promenade.

(DER SPAZIERGANG.)

CARL SIDUS.

OP. 75.

MODERATO. (Moderately fast.)

The first system of musical notation is in 4/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, including fingerings like 1, 2, 3, 2, 1, and 2. The left hand (bass clef) provides a steady accompaniment of eighth notes. The system concludes with a repeat sign.

The second system continues the piece, maintaining the 4/4 time signature. The right hand melody includes a triplet of eighth notes and various fingerings. The left hand accompaniment remains consistent with eighth notes. The system ends with a repeat sign.

The third system introduces a key signature change to one sharp (F#) in the right hand. The melody becomes more active with sixteenth notes and rests. The left hand continues with eighth notes. The system concludes with a repeat sign.

The fourth system continues in the key of one sharp. The right hand features a melodic line with eighth notes and fingerings. The left hand accompaniment is steady. The system ends with a forte (*f*) dynamic marking and a repeat sign.

Musical score for "The Rose Tree" in 4/4 time. The score is written for a piano (p) and includes fingerings and breath marks. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The score is divided into four measures. The first measure has a piano (p) marking. The second measure has a breath mark. The third measure has a breath mark. The fourth measure has a breath mark. The score includes fingerings and breath marks.

The musical score for 'The Little Boat' is presented in two systems. The first system consists of two measures, and the second system consists of three measures. The music is written for a single melodic line on a five-line staff, with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'mf' (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and fingerings. The first measure of the first system has a '2+' above the first note. The second measure of the first system has a '2' above the first note and a '1' above the second note. The first measure of the second system has a '3' above the first note and a '1' above the second note. The second measure of the second system has a '2' above the first note, a '1' above the second note, a '2' above the third note, a '3' above the fourth note, and a '1' above the fifth note. The third measure of the second system has a '2' above the first note, a '4' above the second note, a '2' above the third note, and a '1' above the fourth note. The score is marked with a 'p' (piano) dynamic at the beginning and an 'mf' (mezzo-forte) dynamic at the end of the second system. The piece concludes with a double bar line and a repeat sign.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and piano accompaniment. The second system contains the next four measures. The melody is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-4 above the notes. The time signature is 4/4, and the piece concludes with a double bar line.

2 3 1 4 3 2 1 3 4 1 2 3 1 3

4 + 2 + 4 + 1 + 4 + 2 + 4 + 2 + 1 + 4 + 3 + 2 + 1 + 3

4 + 2 + 4 + 2 + 1 + 4 + 3 + 2 + 1 + 3

This musical score is for the piece "The Swan" by Maurice Strakosky, originally from the "Swan Lake" ballet. It is a duet for piano and violin. The score is written in 3/4 time and features a key signature of one flat (B-flat). The piano part is in the left hand, and the violin part is in the right hand. The score includes various musical notations such as slurs, fingerings, and dynamics like *f* (forte) and *p* (piano). The piece is characterized by its elegant and graceful melody, which is often associated with the character of Odette/Odysseus.

[The Promenade,—2.]

First system of musical notation. Treble clef, key signature of one flat (B-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with various ornaments (accents, slurs) and fingerings (1, 2, 3, 4). The left hand plays a steady eighth-note accompaniment. Rhythmic markings below the staff include: 4 + 2 + 4 + 1 +, 4 + 2 + 4, 2, 3, 4, and 4 + 2 + 4 + 1 +.

Second system of musical notation. The right hand continues with melodic development, including a piano (*p*) section. The left hand maintains the eighth-note accompaniment. Rhythmic markings below the staff include: 4 + 2 + 4, 2, 1, 2, 4, 4 + 2 +, and 3 + 1 +.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. Rhythmic markings below the staff include: 4 + 1 +, 4 + 2 +, 4 + 2 +, 4 + 2 +, and 4 + 2 + 4 + 2 +.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated. Rhythmic markings below the staff include: 4 + 2, 4 + 1, 3, 4 + 2 + 4 + 1 +, 4 + 2 +, and 4 + 1 +.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. A piano (*p*) dynamic is indicated. Rhythmic markings below the staff include: 4 + 2 +, 4 + 1 +, 4 + 2 +, 4 + 2, 1, 3, and 4 + 2 +.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. A forte (*f*) dynamic is indicated. Rhythmic markings below the staff include: 3 + 1 +, 4 + 1 +, 4 + 2 +, 4 + 2 +, 4 + 2 +, 4 + 2 + 4 + 2 +, 4 + 2 + 4 + 1 +, and 1, 3.

LESSON TO "COME AGAIN, DAYS OF BLISS."

BY A. J. GOODRICH.

* This is a narrative song-ballad, and the words must be distinctly enunciated during the narrative part.

A. The poetical sentiment here being calm and peaceful, the words should be sung lightly and deliberately.

Such words as *summer*, in the second measure, are to be sung as spoken, without regard to the rhythmic value of the notes.

B. The E \sharp and D should be connected together smoothly and persuasively. Diminish the tone D before leaving it. So with the tone A above the last syllable of the word *embrace*.

C. From here the sentiment is more animated and the movement should be increased as far as *beaming*. The tone also is to be augmented.

D. The first four notes of this measure require considerable volume of tone. Make a slight pause upon the upper F, and drop the voice lightly upon the lower E. This is somewhat difficult to sing properly, without disconnecting the interval of a minor 9th, or dragging the voice down, which is expressive of moaning or distress, and not appropriate here.

E. After singing E \sharp and D to the word *beauty*, disconnect the last tone slightly from the C, thus: "Beauty—and grace."

F. The following four measures constitute a vocal *intermezzo*, to be sung *quasi parlando* and quite *ad libitum*. In the last of the fourth measure the tones F and F \sharp above the word *thee*, are to be sung strictly *portamento*; i. e., push the voice up from F to G through all the intermediate variations of tone.

G. From here on, more tone and expression is required. Sustain each tone its full value, even though the pronunciation of the words should thereby be made less distinct. *Cantabile* means well-sustained and flowing.

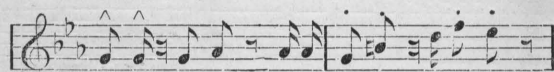
H. Separate F from A \sharp in order to express the punctuation mark after *life*.

I. Leave the tone B \sharp (on the fourth beat) entirely before singing the tone above the word *though*. From I to the end of the strain the reading is quite continuous; therefore do not ritard the time after the word *hoary*, but go on.

K. A slight pause may be made upon the word *rose*. Make only a slight pause also upon the tone G, next measure, as this is not a final ending and the sentiment does not call for a long pause or for *portamento*.

L. This strain is somewhat melo-dramatic in its character; to be sung almost as declamatory as a recitative. It is, however, less turbulent than a recitative, but must be spoken quite as distinctly. Especial attention must be paid to the punctuation marks, as the good effect of such passages depends almost entirely upon elocutionary considerations.

We will give an example as illustrative of this style of vocal music:



M. The note above *night* should be held a trifle longer than the other notes in this measure. "Dis-consolate grope" is to be recited distinctly and deliberately.

N. Strike the first note here promptly with the chord in the accompaniment. Disconnect the tone above *heav'n's* from what follows, and sing *vainly* as spoken, with strong accents.

O. Do not slide the voice here. Make a slight pause upon the note above *light*. The remaining sentence is to be given lightly. The grace notes here come with the first syllable of the word *glimmer*.

P. Each measure of this *ad libitum intermezzo* is to be considered complete in itself. Dwell upon the last note in each measure, and separate it from what follows. *Portamento* from F to G, as previously directed.

Q. This is a repetition of the regular song, with a more agitated accompaniment. It is to be sung *tutta voce*, and with much warmth of expression.

R. Sing the *grupetto* of five notes quickly, and then pause upon A and upon F, and make the cadence upon E \sharp with a full tone. A *portamento* may be introduced from A to F (last measure), but not from F to E \sharp .

The words to a song of this character should be studied separately and committed to memory in order to do justice to the music.

Singers preferring to sing the high B \sharp will go from B \sharp to D.

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Dédié avec admiration à MARIE ROZE.

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Kommt wieder, Freudentage.

Poetry by I. D. FOULON.

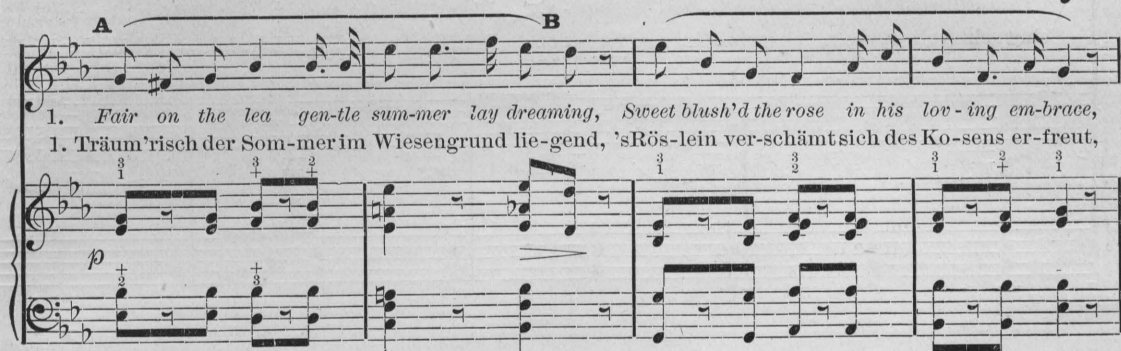
Music by GEORGE SCHLEIFFARTH.

Moderato.



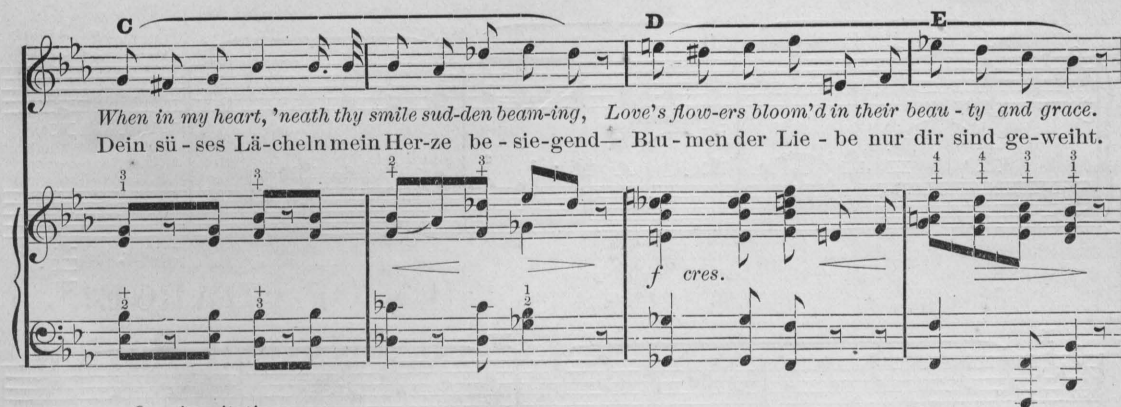
A **B**

1. Fair on the lea gen-tle sum-mer lay dreaming, Sweet blush'd the rose in his lov-ing em-brace,
1. Träum'risch der Som-mer im Wiesengrund lie-gend, 'sRös-lein ver-schämt sich des Ko-sens er-freut,



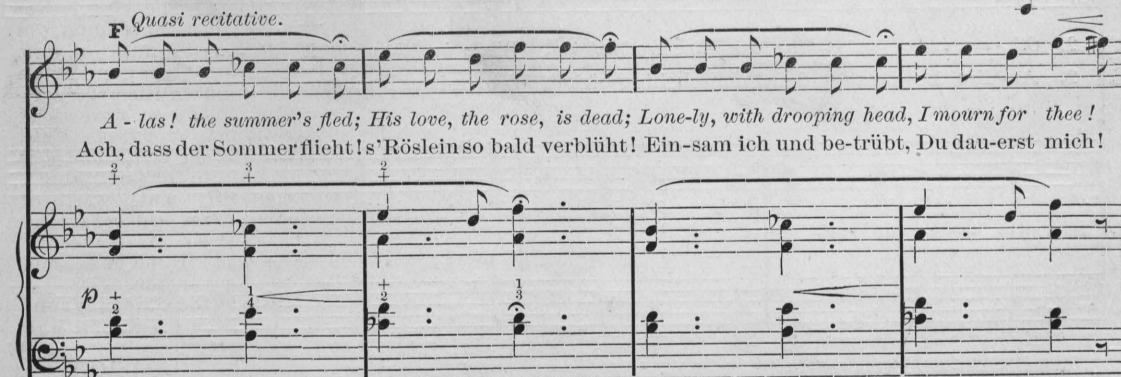
C **D** **E**

When in my heart, 'neath thy smile sud-den beam-ing, Love's flow-ers bloom'd in their beau-ty and grace.
Dein sü-ses Lächeln mein Her-ze be-sie-gend—Blu-men der Lie-be nur dir sind ge-weiht.



F *Quasi recitative.*

A-las! the summer's fled; His love, the rose, is dead; Lone-ly, with drooping head, I mourn for thee!
Ach, dass der Sommer flieht! 'sRöslein so bald verblüht! Ein-sam ich und be-trübt, Du dau-erst mich!



Cantabile. **f** **H**

Oh come a - gain, days of bliss, in your glo - ry; Sun of my life, shine again in my sky;
 Keh-ret doch wie - der, ihr Ta - ge der Freuden, Sonn' meines Lebens, o schein noch ein Mal!

I **K**

Then will my heart, though the win-ter be hoar - y, Bloom like the rose in the light of thine eye!
 Sehnsuchtsvoll wünscht sich mein Herze zu wei - den; Ach, dass mein Herz sich nicht täusch' in der Wahl!

L **M**

2. Oth - ers, more blest, in thy sun-shine are bask-ing, While in the night I dis - con - so-late grope,
 2. An-d're, be-günstigt, dein Sonn-schein erquicket, Während des Nachts mein Herz grämet sich sehr,

N *Sad - ly I call, of the heav'n's vain - ly ask - ing One ray of light, one faint glim - mer of hope.*
Ach, dass der Himmel wollt', ich wär' be-glü-cket Nur mit ein' Hofnungsstrahl, Zwei-fel nicht mehr!

O

P *Quasi recitative.*

Will skies a - gain be blue? Will ro - ses bloom a - new? And wilt thou, love, be true? True un - to me?
Blei - be du süßer Traum, Aussprechen darf ich's kaum, O, gib der Liebe Raum! Nickst du mir "Ja"?

p

f

Ye'll come a - gain, days of bliss in your glo-ry, Sun of my light thou shalt shine in my sky;
Ja, sie komm' wie - der die Ta - ge der Freuden, Sonn' meines Lebens du scheinst noch ein Mal!

f

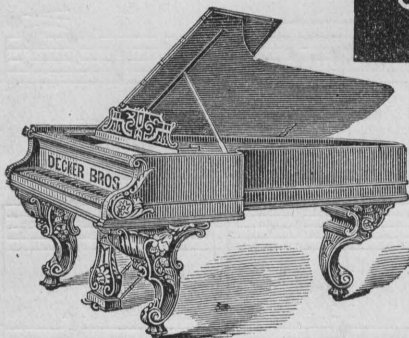
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

R

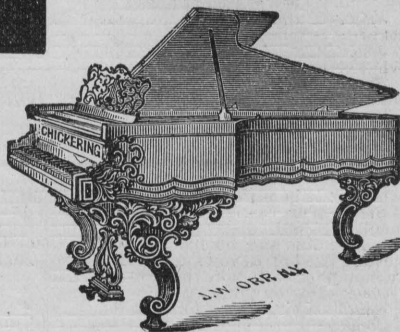
Then will my heart, though the win - ter be hoar - y, Bloom like the rose in the light of thine eye.
Glück-lich ge-macht, wird mein Her - ze sich wei-den, Glück-lich, denn ungetäuscht war seine Wahl!

f

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



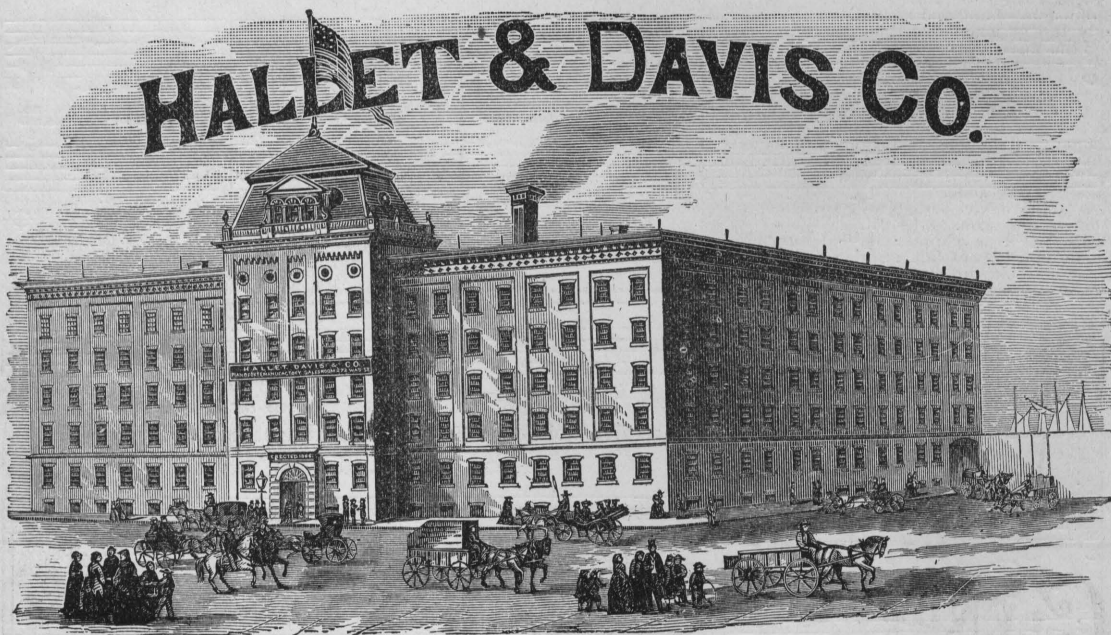
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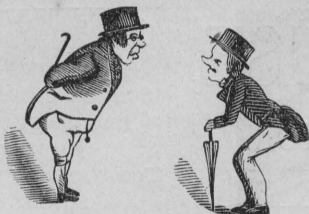
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SMITH AND JONES.

Smith—I think you said, the other day, that you were tired of resting, and would like an easy job, of a somewhat literary character.

Jones—Yes, I've rested till I can't rest, but you know I must not break too suddenly with old habits. Do you know of an easy place such as I mentioned?

Smith—I think I do; the editor of KUNKEL'S MUSICAL REVIEW is thinking, he tells me, of employing an assistant.

Jones—Just the place for me, old boy, just the place for me; what is the salary?

Smith—I believe from three to ten thousand dollars a year; nearer the first figure, I think.

Jones—Well, three thousand isn't bad.

Smith—I did not say three thousand.

Jones—I thought you *did* say three.

Smith—So I did.

Jones—Well, I *thought* I had understood you correctly! But what are to be my duties? What is to be my department?

Smith—The castigation department. You see, some of the small-fry journalists have, on several occasions, recently,

small-fry journalists have, on several occasions, recently, annoyed him, and he had to punish them himself, and he's getting tired of it, you know. He'd like to employ a cheap boy to metaphorically take them into the back yard and spank 'em.

Jones—Do you think I'd be competent?

Jones—Do you think I'd be competent?
Smith—Why yes, any fool can take care of *them*!
Jones—I'll lose no time; good bye. I'm going to apply for the position.

MM. ERCKMANN-CHATRIAN have completed the libretto of a comic opera, *Myrtil*, for M. Lacôme.

TWO DAYS' WORK.—Two days' moderate application of the means in question, enabled Mr. Otto Eichhorn, 1413 N. Ninth street, St. Louis, Mo., to thus write us: I had been a sufferer for the past six weeks with severe pains in the shoulder and spine so that I was unable to do any work. Advised by a friend I used St. Jacobs Oil. With the second application relief was had and a cure effected in two days.—*Muscatine Journal*.

SHERWOOD, the Boston pianist, says—"I have examined Rubinstein's hand and arm, and have found that they are not only full of magnetism, but that they are extremely elastic, and the fingers are so soft that the bones are scarcely to be felt. Can practice produce these qualities? I think so, and I make it a point, both with my pupils and myself to *practise slow motion*. It is much easier to strike quickly than slowly, and practice in the *slow* movement will develop both muscular and nervous power." Many parents think their children are not getting along fast enough if made to practise slowly. They want them to hurry up, and grind out something that sounds like a hand organ; so it goes rattle-te-bang they are satisfied.—*Echange*.

As to the advice concerning practice, it is good enough, but "hands and arms full of magnetism" is simply *bosh from Bosh-ton*. It is astonishing that any man of common sense should be guilty of talking such balderdash; but then, in Boston, a man may be great without common sense.

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